

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 701.—Vol. 42.

Registered for transmission abroad.

JULY 1, 1901.

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Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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For particulars see SYLLABUS A.

SCHOOL EXAMINATIONS, 1901.

Entries for the October and November Examinations must be sent to the Central Office on or before October 11, 1901, or, with extra fee, on or before October 26, 1901.

For particulars see SYLLABUS B.

Copies of Syllabus A and B will be sent Post-free on application to the Secretary.

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The A.R.C.O. Examination commences on July 22.

All Candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 28, 1901; for ASSOCIATESHIP by July 5. In the case of New Members, proposal forms, duly filled up, must be sent in before June 20. No names will be entered after the above dates.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1901.

DR. BOYCE.

(1710—1779.)

'In gratitude for the care he has taken of the productions of others, it becomes the duty of an historian of the musical art to pay a just tribute to his own memory, as an artist.' Thus wrote one of the most distinguished of musical historians, Dr. Burney, concerning the subject of this biographical sketch. In the spirit, if not with the ability, of the old scribe of more than a century ago, is the task undertaken of compiling a brief life of the honoured composer of English Church Music whose name appears at the head of this article.

William Boyce was born in London in 1710. The year is made additionally memorable from the fact that another eminent English composer—Thomas Augustine Arne by name—drew his first breath, also in the great Metropolis. Thus there is established an interesting connection between the composers of two typical patriotic songs—'Rule, Britannia' and 'Heart of Oak.' Every biographer of Boyce—and they are many—states that he was born at Joiners' Hall, Upper Thames Street. His father is variously stated to have been a 'housekeeper, a joiner and cabinet maker, and a beadle of the Joiners' Company.' But it does not seem to have entered into the heads of these writers to go to the fountain source of information—the records of the Worshipful Company of Joiners. Through the kindness of Mr. Henry Laverock Phillips, Past Master of the Joiners' Company, we are enabled to give the following epitome of Boyce information which he has been good enough to extract from the records of the Company specially for this article, such information being here made public for the first time.

In the first place, one John Rodgers was Beadle of the Company and was living at the Hall in 1710, the year of Dr. Boyce's birth, therefore the statement that he (Dr. Boyce) was born at the Hall at the time his father was beadle is hardly borne out by the facts. Here is the epitome from the records of the old City Company:—

JOINERS' COMPANY.

WILLIAM BOYCE, Son of JOHN BOYCE.

Citizen and Joyner.

- 1706 April 2nd.—Apprenticed to his Father.
- 1713 Aug. 4th.—Took up his Freedom.
- 1717 Oct. 4th.—Took up his Livery and clothed.
- 1739 Sept. 11th.—Elected on the Court.
- 1755 July 25th.—Was elected Master.
- 1763 December.—The last time his Name is entered as being in attendance at the Court.

JOHN BOYCE (II.), Son of JOHN BOYCE (I.)
Citizen and Joyner.

- 1711 August 7th.—Apprenticed to Wm. Birshott.
- 1718 Dec. 2nd.—Took up his Freedom.

JOHN BOYCE JUNR. (III.), Son of JOHN BOYCE
Citizen and Joyner.

- 1739 Sept. 18th.—Was admitted into the Freedom of the Company by Patrimony, being introduced by Mr. Thos. Millward Citizen and Joyner of London and WILLIAM BOYCE Citizen and PLAYING CARD MAKER of London.
- 1739 Sept. 18th.—Was admitted into the Livery on payment of the Fines and Fees and was clothed accordingly.
- 1752 Dec. 5th.—The place of Beadle was declared vacant by the death of Mr. John Boyce.
- 1753 Jan. 11th.—John Boyce elected as Beadle through the death of his Father, and after a Poll had taken place.
N.B.—The Name of WILLIAM BOYCE is mentioned as being present with the Court and the Livery.
- 1753 Feb. 6th.—The Master reported to the Court of Assistants the Election of John Boyce as Beadle—his Bond being executed by himself and William Godfrey of the Parish of Christchurch, in the County of Surrey, one of his Securities.
N.B.—The name of WILLIAM BOYCE does not appear as being present at the Court.
- 1753 Dec. 4th.—Mr. John Boyce the Beadle's Security Bond to the Company was at this Court Executed by Dr. WILLIAM BOYCE the other Security.
N.B.—The name of WILLIAM BOYCE is mentioned as being present at the Court.

Here we have four Boyces—William, John I. (the father of the young gentleman apprenticed to Wm. Birshott in 1711), John II., and John III. It is quite certain that John II. and III. were beadles of the Company, but neither of them in 1710, the year of Dr. Boyce's birth, and it may be assumed that our Boyce was a son of John Boyce III. The William Boyce who was apprenticed to his father in 1706 and who 'took up his Livery and was clothed' cannot have been Dr. William Boyce, the composer. As to whether he was a 'Citizen and Playing Card Maker,' we are at present unable to say, as the Joiners' Company records furnish no information on that point.

It may not be without interest at this juncture to quote from a letter written by Dr. Burney to Dr. Callcott, and dated January 29, 1802, which throws a personal side-light on our composer's biography* :—

Dr. William Boyce was born at Joiners' Hall in the City, of which his father was House-keeper, and with

* We are indebted to the kindness of Mr. T. W. Taphouse, of Oxford, for the loan of this letter from his fine collection of autographs.

whom he lived during his celibacy; but when he became a family man, his residence was in Chancery Lane (I remember visiting him in both these places). About the year 1760, soon after the death of George II., he removed to Kensington Gore, where he ended his days in 1779.

We believe he was educated in St. Paul's or Merchant Taylor's school, but began his musical career by being a chorister in St. Paul's Cathedral, of which Dr. Greene was then organist, and upon losing his treble voice, our young musician was bound apprentice to Dr. Greene. His first professional advancement was to the organ of Oxford Chapel in 1734. The second was being elected organist of St. Michael's, Cornhill, in 1736; and the same year, on the death of Weldon, he was appointed organist and composer in the Chapel Royal. In 1755, on the demise of Greene, he not only was continued in the Chapel Royal, but appointed Composer and Master of the King's band. The rest is well known. Now if you can get these facts ascertained or confuted, you will much oblige yours sincerely

CHAS. BURNEY.

To Dr. Callcott.

It is evident from the foregoing that even Dr. Burney was not very sure of his Boyce biographical information, especially in regard to the earliest years. One thing is certain, Master Boyce became a chorister of St. Paul's Cathedral under the Mastership of Charles King, 'the serviceable man' (e.g., King in F). Upon the breaking of his voice he was apprenticed to Dr. Maurice Greene, organist of St. Paul's from 1718 to 1755, and thus began a friendship which was severed only by death. To use the polished phraseology of Dr. Busby,* 'not contented with his acquisitions under Dr. Greene, Mr. Boyce ardently proceeded in the prosecution of his studies, patiently explored the principles of harmony, and completed his theoretical accomplishments under the profoundest harmonician of his time.' That 'profoundest harmonician' was Dr. Pepusch, and among Boyce's fellow-students at that time were Travers and Keeble. In 1734, aged twenty-four, Boyce obtained his first organist appointment, that of Oxford Chapel, Marylebone, built as a proprietary chapel about the year 1724, but since 1832 known as St. Peter's Church, Vere Street. 'To the emoluments of this place,' to further quote Dr. Busby, 'his industry added those of teaching; and among the several schools which he attended was the then highly distinguished seminary of Mrs. Cavaller, in Queen Square, Bloomsbury,' that seat of learning being then in the aristocratic part of the town.

Two years after his Oxford Chapel appointment Boyce (in 1736) succeeded Joseph Kelway as organist of St. Michael's Church, Cornhill, for which post he had unsuccessfully competed

two years earlier. He held the St. Michael's appointment for twenty-two years, till April 5, 1768. Boyce had evidently begun to make his mark as a composer, for upon the death of John Weldon he was appointed organist of His Majesty's Chapels Royal. Here are the entries relating thereto extracted from the Old Cheque Book of that regal sanctuary:—

1736. June 21.

Mr. JOHN WELDON died May the 7th, 1736, and by virtue of a warrant from the Right Reverend Edmund Lord Bishop of London, Dean of his Maj. Chapels Royal, I have sworn and admitted Mr. WILLIAM BOYCE into his place of Composer, June 21st, 1736.

(Signed)

GEO. CARLETON,
Sub Dean.

Whereas the Right Reverend the Lord Bishop of London, Dean of his Majesty's Chapels Royal, has appointed WILLIAM BOYCE to be Composer, and JONATHAN MARTIN to be organist of the said chapels; and whereas the place of Organist has much more duty and attendance belonging to it than the place of Composer (both which were enjoyed by Mr. WELDON lately deceas'd, during whose long indisposition the two places were jointly supply'd by the two persons aforesaid), I the said WILLIAM BOYCE do promise and agree that so long as I shall continue in the place of Composer, I will perform one third part of the duty and attendance belonging to the Organist, provided that I am allow'd one third part of the travelling charges belonging to the place. And I JONATHAN MARTIN promise to compose Anthems or services for the use of his Majesty's Chapel whenever required by the Subdean for the time being. In witness whereunto We have set our hands this twenty-first day of June, 1736.

(Signed) WILLIAM BOYCE.
JONA. MARTIN.

It may be convenient at this point, even at the risk of some slight chronological dislocation, to give the remaining organ appointments held by Dr. Boyce. He became the first organist of Allhallows the Great and Less, Thames Street, in 1749, at a salary of £20 per annum, and held the appointment for twenty years. Those were days of unblushing pluralities, as although Boyce was appointed organist of the Chapels Royal (in succession to John Travers) in 1758, he continued to hold the organistships of St. Michael's, Cornhill, for nearly ten, and Allhallows the Great and Less for nearly eleven years longer. From the latter post he was actually dismissed (in 1769), and till his successor was appointed someone was paid the munificent sum of five shillings and threepence to officiate at the organ between May 18 and June 8!

'Mr. Arne and Mr. Boyce were frequently concurrents at the theatre and in each other's way, particularly at Drury Lane,' records one of his biographers somewhat ungraciously, as there is nothing to show that the two musicians were jealous of each other. Like Purcell before

* 'Concert Room and Orchestra Anecdotes of Music and Musicians, Ancient and Modern.' By Thomas Busby, M.D. London: 1825, Vol. III., p. 166.

and Attwood after him, Boyce composed much for the stage. Here is an attempt at a list of his dramatic compositions:—

DRAMATIC COMPOSITIONS BY DR. BOYCE.

1734. 'Peleus and Thetis.' Masque. Written by Lord Lansdowne.
1749. 'Lethe.' Masque. Revived, at Drury Lane, January 2, with new songs by Boyce, composed for Mr. Beard (Handel's tenor) as *Mercury*.
'The Chaplet.' A musical entertainment by Moses Mendez. Drury Lane, December 2. Principal parts by Mrs. Clive, Mr. Beard, and Master Mattocks, the first appearance on the stage of that young gentleman.
1750. Garrick revived Dryden's 'Secular Masque' at Drury Lane (October 30), with Beard as *Momus*. Boyce wrote music for this, which had been performed at Hickford's Room, or the Castle Concert, in Brewer Street, Regent Street.
1751. 'The Shepherds' Lottery.' Libretto by Moses Mendez. Drury Lane, November 19. Mrs. Clive and Mr. Beard in the principal parts.
1758. Horne's 'Tragedy of Agis.' Drury Lane, Feb. 21.
1759. 'Harlequin's Invasion.' Boyce's last work for the theatre. Referred to below.

Music for the 'Tempest' (masque), 'Cymbeline' (dirge), 'Winter's Tale,' and 'Romeo and Juliet' (dirge).

Boyce's last work for the theatre included his fine song, 'Heart of oak,' which for some unknown reason is now called 'Hearts of Oak.' The song was sung in a pantomime, entitled 'Harlequin's Invasion [*i.e.*, his invasion of Parnassus and the territory of Shakespeare], a

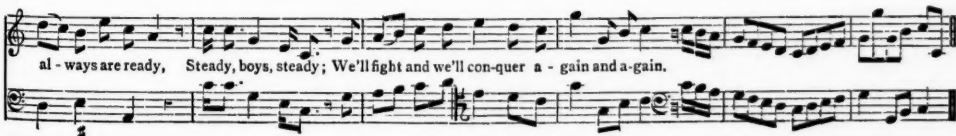
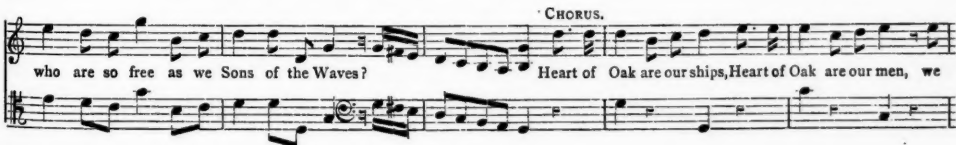
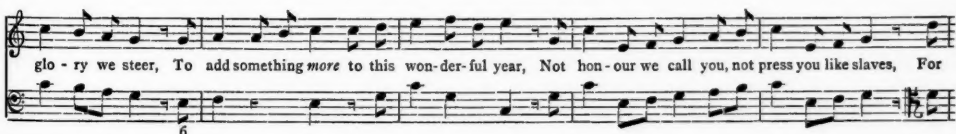
Christmas Gambol,' written by Garrick, and first performed at Drury Lane, on December 31, 1759. Contrary to the pantomime custom of the day, 'the several personages had the use of their tongues.' The dialogue was written by Garrick, and the plot and machinery were of his invention, and we are told that 'Harlequin and his fantastic train were conquered in the end, and Shakespeare triumphed over the Smithfield group.' The original advertisement announcing the production of 'Harlequin's Invasion' contains the following notification: 'No gentleman can possibly be admitted behind the scenes, or into the orchestra, on account of the machinery and music.' 'Harlequin's Invasion' has never been printed. Garrick's 'Poetical Works' (published in 1785 and dedicated to Sheridan) contains, however, three of the songs, and one other is separately printed; but, curiously enough, there is no trace of 'Heart of Oak' in the 'Poetical Works.' The music seems to have made its first appearance in the form of a single sheet song, probably published early in 1760, soon after its success in 'Harlequin's Invasion.' As the song in its original form is practically unknown, we have much pleasure in placing it before our readers. It may furnish another instance of the tinkering propensities of successive editors of Boyce's best known composition.

A SONG.

SUNG BY MR. CHAMPNESS IN HARLEQUIN'S INVASION.

Set by Dr. BOYCE.

Allegro moderato.



LONDON: PRINTED BY AUTHORITY.

The 'wonderful year' in the first verse is a topical allusion to our conquest of Canada by General Wolff in 1759, when the pantomime was produced. The nautical term, 'Jolly Tars,' in the present-day version of the song is not in the original. There is, however, a fourth verse which is not generally known. Here it is:

We'll still make 'em run, and we'll still make 'em sweat,
In spite of the *Devil* and *Brussels Gazette*:
Then cheer up, my Lads, with one Heart let us sing,
Our Soldiers, our Sailors, our Statesmen, and King.
Heart of Oak, &c.

In 1736 Boyce composed his first oratorio, written by John Lockman, on the subject of 'David's Lamentation over Saul and Jonathan,' the full score of which, partly in the composer's autograph, is preserved in the Library of the Royal College of Music. The work was performed by the Apollo Society.

To return to the strictly chronological incidents (other than the dramatic works) of Dr. Boyce's life. In 1737, aged twenty-seven, he was appointed conductor of the Three Choirs Festival of Gloucester, Hereford, and Worcester, a post he held for many years. He was one of the original members of the Royal Society of Musicians (*circa* 1738 or 9). In 1743 he composed his best work, the *Serenata* of 'Solomon,' the book of which was compiled from the 'Song of Solomon,' by Edward Moore, author of 'Fables for the Female Sex.' The work contains an air, 'Softly rise, thou southern breeze,' having a beautiful bassoon obligato, which should be revived. Another important work is the *Twelve Sonatas* for two violins and bass (1747), concerning which Burney says that they 'were larger and more generally purchased, performed, and admired, than any productions of the kind in this kingdom, except those of Corelli. They were not only in constant use, as chamber music, in private concerts, for which they were originally designed, but in our theatres, as act-tunes, and public gardens, as favourite pieces, during many years.'

The installation, on July 1, 1749, of the Duke of Newcastle as Chancellor of the University of Cambridge, gave Boyce the opportunity of composing an Ode in honour of the occasion, and which was duly performed. On the following day an anthem by him (Boyce), with orchestral accompaniments, was sung in Great St. Mary's Church as an exercise for the degree of Doctor of Music. The next most important event in the life of our composer occurred on the death of his old master, Dr. Greene, who departed this life December 1 (or 3), 1755. Dr. Greene was Master of the King's band of musicians, and it is evident that Boyce had a keen desire to obtain the post, even before the breath had gone out of Greene's body. The Newcastle correspondence in the British Museum (*Add. MSS.* 32, 861, f. 132) contains the following letter from Boyce to the Duke of

Newcastle, written within a week of Dr. Greene's death:—

My Lord,—I intend myself the honour of waiting upon you, when you will please to give leave, to acquaint you with Doctor Green's ill state of health, which is at present so far past a probability of cure, that it is thought he cannot live many more days, and to beg your Grace's interest, that I may succeed him as Master of His Majesty's band of musicians. I am the more encouraged to ask this, from the favour shewn me, upon a former application, when it was thought the Doctor would resign.

I set the last birthday Ode for him, am now setting that for the New Year's Day, and have conducted all the performances during his illness.

The place is in the gift of the Duke of Grafton.

I am, my Lord,
Your Grace's most devoted, and
obedient humble servant,
WILLIAM BOYCE.

Nov. 26th, 1755.

Although Boyce was nominated by the Duke of Grafton for the post, he was not sworn in till June, 1757, a year and a half after the death of Dr. Greene; but he continued to discharge the duties appertaining to that Court appointment. From the year 1755 to 1779 he composed a number of Odes for the King's birthday and other royal functions, of which a large if not complete collection is preserved in the Bodleian Library at Oxford. Through the kindness of that zealous antiquary, Mr. T. W. Taphouse, of Oxford, we are enabled to give a complete list of the Boyce manuscripts in the Bodleian.

CATALOGUE OF DR. BOYCE'S MANUSCRIPTS IN THE BODLEIAN LIBRARY, OXFORD.

WIGHT MSS. 1801.

In No. 16689.—Eight anthems, including 'I was glad,' performed at Westminster on the Queen's Entrance in the West door of the Abbey. 'The King shall rejoice,' 'Come, Holy Ghost,' 'Behold, O God,' and 'Praise the Lord, O Jerusalem.'

In No. 16690.—'The Lord is a sun,' 'My heart is inditing,' 'Let my prayer come up.'

16691.—'The dying Christian to his soul.' Ode written by Mr. Pope, set to music by Dr. William Boyce; the words begin 'Vital spark.'

16719.—1. Music for the Masque in Shakespeare's 'Tempest,' by Dr. W. Boyce.

2. The music for animating the Statue in Shakespeare's play of 'Winter's Tale.'

3. An Ode to Shakespeare, by Dr. W. Boyce, beginning 'Arise, immortal Shakespeare'; apparently autograph.

16720.—1. Seven Sonatas.

2. Instrumental parts perhaps belonging to the foregoing.

16784-85.—Two copies of 'Pelex and Thetis,' a masque by Dr. William Boyce, in full score.

MUSIC SCHOOL MANUSCRIPTS, 1885.

26504.—Three Concertos in full score, by Dr. William Boyce. [2 violins, tenor, and bass.]

26505.—A Concerto for an orchestra in D minor, score and parts.

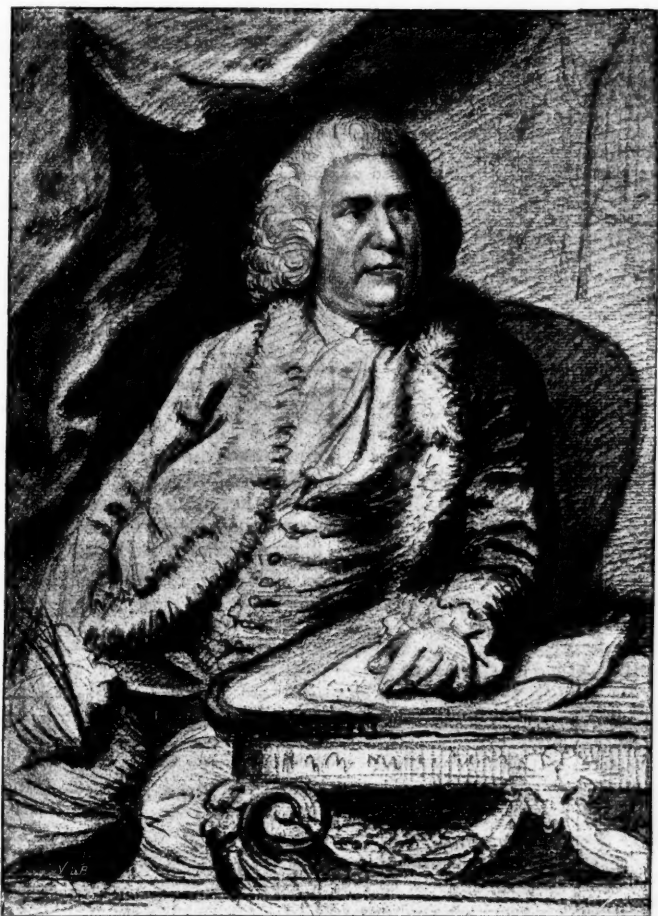
26506.—Gavotta for an orchestra, score and parts. [Separate parts: 1st hautboy and 2nd ditto; 1st and 2nd violas, tenor, and bass. Also 2 organ parts, one of which is transposed a note lower.]

26634-36.—A 'St. Cecilia's Ode,' by the Rev. Mr. Vidal. The music by W. Boyce. Contains the score, four vocal parts; the remaining parts all instrumental except one.

26638-40.—'The Pythian Ode.' The poetry by Walter Harte, A.M. The music by William Boyce. Contains the score dated at end 1740-1; about forty vocal and instrumental parts, some imperfect.

the Second, in Henry the Seventh's Chapel, at Westminster, November 11th, 1760, presumably by W. Boyce. Note.—Began this anthem on Friday, October 31st, 1760. Rehears'd it at Hickford's Room the Friday following. Contains the score and the above title, and, note, thirty-one vocal parts, an organ part, and thirty-five instrumental parts.

26652-84.—The vocal and instrumental parts of the Anthems used in the Coronation Service of George III. and Queen Charlotte, September 22, 1761. ('The King shall rejoice!'; 'Praise the Lord, O Jerusalem'; 'The Lord



PORTRAIT OF DR. BOYCE, DRAWN FROM THE LIFE AND ENGRAVED BY J. K. SHERWIN.

(From the original Drawing in the possession of Mr. T. W. Taphouse, and reproduced by his kind permission.)

26641-43.—'Peleus and Thetis,' a masque in Lord Lansdown's 'Jew of Venice,' set to music by William Boyce. Contains the score, the vocal and some instrumental parts; the remaining instrumental, about thirty-eight in all.

26646-48.—An Ode to Shakespeare, without title (begins 'Titles and ermine fall behind'), set to music, perhaps, by William Boyce, whose name occurs, though not necessarily, as the author or composer on folio 3. Contains two vocal parts and eleven instrumental, but the set is not complete.

—'Saul and Jonathan,' by William Boyce, stated to be in the composer's handwriting; the words were by John Lockman. Contains the score, twelve vocal parts, one vocal and thirteen instrumental parts.

26649-51.—An Anthem (beginning 'The Souls of the Righteous'), perform'd at the Funeral of King George

God is a sun'; 'My heart is inditing'; and, covered up, 'Behold, O Lord'), presumably by W. Boyce. The table of contents on a few of the volumes shows that the original music for the service was cut down to about half the projected length.

26685-7.—An Anthem, performed on occasion of . . . King George the Third, his wedding with his Queen Charlotte, in the Royal Chapel at St. James's [London] on Tuesday, September 8th, 1761, presumably by W. Boyce ('The King shall rejoice'). Score, vocal, instrumental, and organ parts.

26688-90.—An Ode performed on the Sixth of June, 1763, before Their Majesties and the rest of the Royal Family, in the Garden of the Queen's Palace, St. James's Park [London]. Note the Performance was in the Evening, and the Garden was finely illuminated. The words were

wrote by Mr. (David) Mallet. The Music by W. Boyce. The Ode begins 'See, white-rob'd Peace': the writing of No. 26688 appears to be Boyce's Autograph, and, if so, other volumes of pieces by Boyce in this series may be in the composer's handwriting. Score, eighteen vocal parts, and twenty-five instrumental parts.

26691-93.—An Anthem ('The King shall rejoice'), by Dr. W. Boyce. This anthem was performed at St. Paul's, for the first time, on April 22, 1766; the edition contains the Score, twenty-seven vocal parts and an organ part, and thirty-two instrumental pieces.

DR. BOYCE'S COURT ODES. 1755-79.

26694-822. The following volumes contain Odes composed by Dr. William Boyce for the King's Birthday and for the New Year, while he held the position of Master of his Majesty's Band of Musicians. The composer's name is only attached to the first piece. Each group of MSS. contains (1) the score, (2) the vocal parts, (3) the instrumental parts with slight irregularities. George II., whose birthday was October 30, died on October 25, 1760; George III.'s birthday was kept on June 4, the real day in Old Style having been May 24. Dr. Boyce died on February 7, 1779.

Birthday, 1755 ('Perian Sisters').

New Year, 1756 ('Hail, hail, auspicious day').

Birthday, 1756 ('When Cæsar's natal day').

New Year, 1757 ('While Britain').

Birthday, 1757 ('Rejoice, ye Britons').

New Year, 1758 ('Behold the circle forms').

This Ode was neither perform'd nor rehears'd, on account of the death of Princess Caroline, which happen'd in the Christmas holidays of the year 1757, on December 28.

Birthday, 1758 ('When Othbert left').

New Year, 1759 ('Ye guardian powers').

Birthday, 1759 ('Begin the song').

New Year, 1760 ('Again the Sun').

George II. died on October 25, 1760, a few days before his birthday.

New Year, 1761 ('Still must the Muse').

Birthday, 1761 ('Twas at the nectar'd feast').

New Year, 1762 ('God of slaughter').

Birthday, 1762 ('Go, Flora').

New Year, 1763 ('At length th' imperious God').

Birthday, 1763 ('Common births').

Birthday, 1764 ('To wedded love').

New Year, 1765 ('Sacred to thee').

This Ode was originally intended for the first of January, 1764. But that happening on a Sunday, the Lord Chamberlain was pleased to consent that it should be performed on the first of January, 1765.

Birthday, 1765 ('Hail to the rosy morn').

Birthday, 1766 ('Hail to the man').

New Year, 1767 ('When first').

This Ode was originally intended for the New Year, 1766, but was postponed on account of the death of the King's youngest brother, and performed on the first of January, 1767, by appointment of the Lord Chamberlain. Prince Frederick William died in London on December 29, 1765.

Birthday, 1767 ('Friend to the poor').

New Year, 1768 ('Let the voice').

Birthday, 1768 ('Prepare your songs').

This Ode was not performed till the 23rd of June, on account of the death of the Princess Louisa Anne, the King's sister, who died on the preceding May 13.

Birthday, 1769 ('Patron of arts').

New Year, 1770 ('Forward Janus').

Birthday, 1770 ('Discord hence!').

New Year, 1771 ('Again returns').

Birthday, 1771 ('Long did the churlish East').

New Year, 1772 ('At length the fleeting year').

Birthday, 1772 ('From scenes of death').

New Year, 1773 ('Wrapt in stole').

Birthday, 1773 ('Born for millions').

New Year, 1774 ('Pass but a few').

Birthday, 1774 ('Hark, or does').

Birthday, 1775 ('Ye powers who rule').

New Year, 1776 ('On the white rocks').

Birthday, 1776 ('Western gales').

New Year, 1777 ('Again imperial Winter').

Birthday, 1777 ('Driven out').

New Year, 1778 ('When rival nations').

Birthday, 1778 ('Arm'd with her native force').

New Year, 1779 ('To arms, to arms').

The Boyce manuscripts in the British Museum are contained in the following press marks:—

ADD. MSS.

5,337, 94.—'Thou soft invader.' Duet from 'Solomon.' f 160. 'View here the youth,' elegy for three voices. 14,329 and 14,337.—Trios for two violins and bass. Autograph.

17,836.—Concerto in B minor. Full score. Autograph.

17,861.—Sacred Music. Greene, Croft, and Boyce. Partly autograph.

28,967.—Anthem, 'Blessed is he that considereth the poor and needy.' Autograph.

29,386.—Glees, &c. Copies.

31,462; 31,812, f 44; 31,813.—Catches, Glees, &c.

31,670.—Anthem, 'O be joyfull in God.' Organ score, followed by the tenor and drum parts. Autograph.

32,160.—Sonatas or trios, and vocal compositions. Autograph.

32,588, f 1.—'Te Deum, No. 5.' In D. Full score. Autograph.

32,677, f 10.—Pianoforte arrangement of the overture to 'Solomon.' In Dr. Callcott's hand.

34,279 B, f 40.—'Ye southern breezes.' Chorus for four voices, and some orchestral parts.

34,074-75, f 2; 34,076, f 1.—Sonatas for two violins and a bass.

34,126, ff 43 and 50b.—Duets in 'The Chaplet.'

35,040, ff. 27, 28b.—Hymn and sacred song.

Other manuscript compositions are in the libraries of the Royal College of Music, the Fitzwilliam (Cambridge), and Mr. T. W. Taphouse.

Another appointment was bestowed upon him upon the death of Dr. Greene—the conductorship of the Festival of the Sons of the Clergy in St. Paul's Cathedral. For one of these Festivals he wrote additional accompaniments to Purcell's *Te Deum* and *Jubilate*, besides composing specially for these occasions two of his finest anthems, 'Lord, Thou hast been our refuge' and 'Blessed is he that considereth the poor and needy.' For the wedding of George III. (September 8, 1761) he composed his anthem, 'The King shall rejoice,' a second setting of the same words, which followed five years later, was performed in St. Paul's Cathedral, on April 22, 1766.

In the year 1758 Boyce removed from Quality Court, Chancery Lane, to Kensington. He had suffered during the whole of his life from deafness, and this affliction increased as the years went on. He gave up all his teaching engagements and devoted himself to the great task with which his name is so worthily associated—Boyce's Cathedral Music. The inception of this important undertaking occurred simultaneously to Dr. Alcock and Dr. Greene about the year 1735. As the latter musician issued a prospectus on the subject, Dr. Alcock magnanimously presented his collection to Dr. Greene, who, however, did not live to carry out his projected design. But it was at Dr. Greene's wish that Boyce devoted himself to the task and brought it to a successful conclusion. As Mr. Barclay Squire (in his article on Dr. Boyce in the 'Dictionary of

National Biography') rightly says: 'Although at the time of its publication it brought but little beyond honour to its editor, it still remains a most important work, and a monument to Boyce's erudition and good judgment.' The first volume appeared in 1760, the third and last in 1788, with the following title:—

Cathedral Music: | being | a collection in score | of the | Most Valuable and Useful Compositions | for that Service, | by the | Several English Masters | of the last Two hundred years. | The whole Selected and Revis'd | by William Boyce, | Organist and Composer to the Royal Chapels, and | Master of his Majesty's Band of Musicians. |

London: Printed for the Editor.

M.DCC.LX.

This work, by the way, contains the first appearance in print of John Robinson's celebrated double chant in E flat. Boyce also published a selection of the overtures to his New Year and royal birthday odes under the title of 'Eight Symphonies,' in addition to 'Lyra Britannica; being a collection of Songs, Duets, and Cantatas on various subjects' (six volumes).

Dr. Boyce died of gout at Kensington, on February 7, 1779. He was buried under the dome of St. Paul's Cathedral. A contemporary newspaper account of the funeral furnishes proof, by reason of the length of the notice, that a great man had been laid in his last resting-place on the 16th of that month. Here is the report of the interment:—

Tuesday at noon the remains of Dr. William Boyce, a late organist and composer of his Majesty's Chapel Royal, and master of his Majesty's band of musick, were interred in the vault under St. Paul's Cathedral. The procession began from Kensington, and the corpse was carried into the Cathedral (attended by his son, a youth of about fifteen years of age, and several other mourners) at the south door, and went down the south aisle, and then turned round into the grand aisle, where it was received by the Rev. Dr. Wilson and Dr. Douglas, Residentiaries, and the gentlemen and choiristers of the choir of the King's Chapel, St. Paul's, and Westminster Abbey, with many other gentlemen, professors of musick, all in surplices. The procession from thence began two and two, the gentlemen of the choir singing the first verse of the burial service without the organ; and when it came under the dome, the organ struck up, and the voices sang to it the three verses of the said service; and the body being put upon tressels in the Choir, and the attendants having got into their seats, the Rev. Mr. Wright, senior minor canon, began the daily service; in the course of which the 39th and 90th Psalms were chanted to solemn musick. The first lesson was read by Mr. Hoyes, and the second by Mr. Gibbon. Before the prayer for the King, an anthem composed by the deceased, beginning, *If we believe that Jesus died and rose again*, was sung by Mr. Dine and Mr. Soper, and the chorus by the gentlemen and choiristers. After this, the Reader proceeded to the end of the daily service. The body was then taken up by the bearers, and carried down into the vault, and deposited under the brass grate, which is in the centre of the church. Whilst this was doing, the residentiaries, the gentlemen of the choir, &c., walked from the Choir, and formed a circle in the middle of the church round above the brass grate, the choir began singing, the organ playing at the same time the four verses in the burial service, *Man that is born of a Woman hath*, &c. Which done, Mr. Wright proceeded with the prayer, committing the body to the ground, whilst a person with a shovel scattered some dust through the brass grate upon the coffin.

The voices and organ then performed the verse, *I heard a voice from Heaven*, &c., and then the Reader went on with the prayers to the end of the Burial Service. The sound of so many voices singing directly in the centre under the cupola of the church, and the organ not being at too great a distance, had a most pleasing effect, and struck the audience with the utmost awe on this solemn service; and it may be truly said, that there was the utmost decency and regularity in the management of it.—(*Morning Chronicle and London Advertiser*, Thursday, February 18, 1779.)

The reference to the 'person with a shovel' who 'scattered some dust through the brass grate upon the coffin' is peculiarly quaint and touching.

His tombstone bears the following inscription:—

WILLIAM BOYCE, M.D.

Organist, Composer,
and

Master of the Band of Music
To Their Majesties

King George II. & III.

Died February ye 7th, 1779,

Aged 69.

Happy in his compositions

Much Happier

In a constant flow of Harmony

Through every scene of life

Relative or Domestic

The Husband, Father, Friend.

One hundred and nineteen years later—on May 18, 1888—the remains of Dr. Boyce's old master, Dr. Maurice Greene, were removed from the Church of St. Olave, Jewry (on its demolition), and re-interred in the crypt of St. Paul's, beside those of Dr. Boyce. Still later—on November 27, 1900—the mortal remains of Arthur Sullivan were laid to rest in close proximity to the two older musicians.

Boyce's will, dated June 24, 1775, and proved by his wife and daughter on February 20, 1779, directed that he should not be buried until seven days and seven nights after his decease. He had two children—Elizabeth, born April 29, 1749, and William, born March 25, 1764. The latter, after his father's death, entered an Oxford College, but did not distinguish himself at the University. He afterwards made some mark as a double-bass player, but his subsequent career added no lustre to the name of his distinguished father.

Dr. Boyce had a 'truly valuable and curious library of music,' which was sold by auction after his death, June 14-16, 1779. From a copy of the sale catalogue, kindly placed at our disposal by Mr. T. W. Taphouse, one of its most striking features is the large number of manuscript compositions by Italian composers that were in the collection. Whence came they? Did any of these Italian manuscripts formerly belong to Handel? Several manuscript compositions by Handel also appear, and, of course, many by Dr. Boyce himself.

We give a few specimens of the more striking entries in the catalogue:—

- Lor 27. Scarlatti's twelve Concertos in score. MS. The Author's original.
- " 28. Italian Madrigals, Songs, Serenata, Cantatas, Duettos, &c., by Bigongiari, Abbate Steffani, Nic. L'Haym, Alessandro Stradella. MS.
- " 30. Mass for eight voices, by Ottavio Pittoni—Dixit Dominus for eight voices, ditto—Mottets by T. L. D. Victoria and Bernabei—Mass by J. Prentestini—Madrigals by the Prince of Venosa, Steffani, Stradella, Bononcini, Paoli Peth. A most valuable collection in score, MS., with parts for performance.
- [The above three lots furnish specimens of the Italian compositions in MS. which bulked so largely in Dr. Boyce's library.]
- " 52. Anthems, composed by Mr. Handel, MS., viz.—
In the Lord put I my trust—I will magnify thee—O come, let us sing—Have mercy upon me—The Lord is my Light. In all five.
- " 198. Messiah in score. MS. Handel.
- " 222. A fine score of Handel's Oratorio of Israel in Egypt. MS. Well bound and lettered.
- " 216. Two superb Books of Vocal Music, by Lewis Granom, Esq., fit for the use of the Grand Monarch, or the Emperor of Morocco, whose livery they wear.
- " 254. A Score of the fourth and last Acts of the Fairy Queen, by Purcel. MS. [!]
- " 255. Mackbeth, &c.
- " 259. An elegant large Morocco Case, with Asses Skins prepared, with Lines for Musical Characters, particularly serviceable to Composers.
- " 261. A most valuable Set of Plates of Overtures, in twelve Parts, composed by Dr. Will. Boyce, which have never been publicly sold; also thirty copies of the above Work. For the purchase of which, the Gentlemen in the Trade of Music-selling are humbly requested to attend, as they can never have a better opportunity of getting a Work of Credit into their Possession.

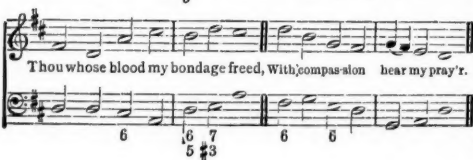
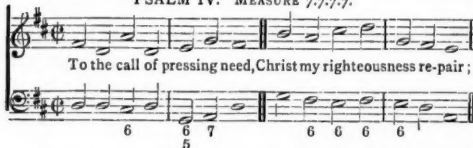
As a church composer Dr. Boyce is widely known by his *Te Deum* and *Jubilate* in A, and his masterly and intensely poetic setting of 'Oh! where shall wisdom be found?' We believe it was Sir John Stainer who once remarked to us, 'Old Boyce knew all about the reverberations in St. Paul's when he wrote that anthem, with its pauses after the word—Where?'

Many hymnals contain a devotionally melodious hymn tune by Boyce, named 'Sharon.' We give the title of the book in which the tune first appeared, and the original form of the metre, melody and bass:—

A | Collection of | Melodies | for the | Psalms of David, |
According to the Version of | Christopher Smart, A.M. | By
the most Eminent Composers of | Church Music.

London: Printed for I. Walsh in Catharine Street in |
the Strand [1770?]

PSALM IV. MEASURE 7-7-7-7.



Dr. Boyce was a prolific composer of anthems. About seventy-five can be traced as having been written by him, and there are probably more. One characteristic feature of these compositions for the church is the prominence he gives to the male alto voice. His widow published (in 1780) after his death a volume containing 'Fifteen Anthems and a *Te Deum* and *Jubilate*,' and in 1790 a second volume, edited by Dr. Philip Hayes, was given to the world. Half-a-century later, that enthusiastic antiquary, Vincent Novello, edited several additional compositions, which he published in four volumes, containing forty-six anthems and five services, besides other pieces. Several anthems, including eight coronations, anthems, still remain in manuscript.

The following trio of estimates of Dr. Boyce as a composer deserve attention for their sincerity and the truth that is in them. The first is by his friend, Dr. Burney, who says: 'Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments.'

The second is by the late William Alexander Barrett, who, in his 'English Church Composers,' writes: 'Boyce's style, as expressed in his Church music, is massive, dignified, and impressive. In what is now called picturesque writing he was probably without a rival. His anthems, "Give the King Thy judgments," with its noble concluding chorus, "All kings shall fall down"; "Wherewithal shall a young man?" and, above all, "O where shall wisdom be found?" are as good as anything in the repertory of cathedral music. . . . When his anthems are performed (not so frequently as they might be), their simple and pious eloquence reaches the heart of the worshipper, and stirs it to a depth of emotion that is never attained by the organ solos with vocal accompaniments which now to a great extent do duty for services and anthems in the Church.'

Mr. Barclay Squire furnishes the third appreciation of Boyce: 'He (Boyce) occupies a distinct position amongst his contemporaries. . . . He may be best described as the Arne of English church music; for the same characteristics of grace and refinement are to be found in his music as in that of his contemporary, and, like Arne, he had a reserve of power which was all the more effective for not being too often brought into play.'

In conclusion, Boyce seems to have been a very lovable and estimable man and an universal favourite of all with whom he came into contact. As the words of Dr. Burney furnished

the opening of this inadequate sketch of one of England's great composers of Church music, so the old historian's tribute to the memory of his friend, written twenty-four years after his (Boyce's) death, may fitly form its close. 'There was no professor,' wrote Burney, 'whom I was ever acquainted with that I loved, honoured, and respected more than William Boyce.' He seems to have been the Stainer of his day.

The full-length portrait of Dr. Boyce, which forms one of our special supplements, is from the fine collection in the Music School at Oxford. It is reproduced, and for the first time, by the kind permission of the Vice-Chancellor of the University, through the friendly offices of Mr. Charles L. Stainer. F. G. E.

FIFTHS, PERMISSIBLE AND OTHERWISE.

STUDENTS groping in the deplorable slums of harmony may be thankful for Dr. F. E. Gladstone's recent article in THE MUSICAL TIMES; but, lest our continental friends should sniff and say—as is their wont—that England still remains fifty years behind other nations in her music, perhaps I may be permitted to add a few words on the actual state of the case in the present day with regard to consecutive fifths.

It cannot be too strongly borne in mind that music is ceasing to be a science and has now become a pure art, like painting, and consequently its laws are harder than ever to formulate, and contain vast quantities of exceptions. It may, however, safely be said that the whole of the examples cited by Dr. Gladstone are now regarded by composers as mere matters of course, and that the only case in which it is seldom good to follow a diminished fifth by a perfect one is between treble and bass (outside parts). But an exception to this is the resolution of the supertonic minor ninth, thus—



a progression by no means uncommon in modern music.

As regards consecutive *perfect* fifths the matter is far more complex than might be supposed. Sir Hubert Parry, writing in Grove's Dictionary twenty years ago, startled English musicians by saying that such fifths were only objectionable when they made the two parts appear to progress in different keys, and doubtless the disturbance of tonality is the disagreeable factor. For instance, no one surely would object to consecutive perfect fifths in one and the same chord, thus—



A charming example of this kind may be found in Grieg's song 'Margarethlein' (Op. 60). The next degree in harmlessness is found when we attempt to resolve the augmented $\frac{6}{3}$ (can we not abolish the silly term *German sixth*?) upon dominant harmony. What ear has ever been offended by the oft-quoted passage in Beethoven's 'Appassionata Sonata' (bars 6 and 7 of the slow movement), or would be offended by this—which, however, I have scarcely ever met with, though I often write it myself—



Since chromatic, or semitonal progressions interfere little with the prevailing tonality, it is not strange to find that the scales of diminished sevenths, so dear to the musician of the Hummel and Chopin period, have developed into scales of almost any chromatic chord, regardless of consecutive sevenths, fourths, or even fifths. Thus Sullivan, in 'The Golden Legend,' imitates the roar of the storm by passages entirely in $\frac{6}{3}$ chords. Raff has the same in his 'Rigaudon,' for pianoforte, while Wagner, in the last scene of 'Götterdämmerung,' has a chromatic scale, and then a series of rising shakes, all in chords of this shape—



But, indeed, in the orchestra, even common chords could be rushed up the scale like this without ill effect; the question of part-progression does not arise. Here is a more exceptional case from Dvorák (Op. 85, No. 2): the end of a pianoforte piece—



I cannot say I admire it, but French composers occasionally do the like. The next kind of fifths—by step of a whole tone—is the hardest to the ear, and, though used now-a-days on that very account, is seldom acceptable. From subdominant $\frac{5}{3}$ to dominant $\frac{5}{3}$ is where the student and the amateur come to grief; indeed, has not Professor Prout, in his inimitable humour, dubbed this progression *Quintus hortensis*—common or garden fifth, as opposed to the supertonic to tonic progression, which he calls *Quintus ferox*, or glaring fifth. All the same, both of these are used with noble effect in the Cathedral scene of Gounod's 'Faust,' and, with similar *rococo* intention, in Verdi's 'Requiem.' Between ordinary melody and its

bass only the youngest of composers, bent on achieving something audacious, would make fifths by step of a tone, save for some strong dramatic purpose (which excuses any mortal thing); but in instrumental music, where the inner parts are indefinite, one may often now find the kind of writing here quoted from a Mazurka of Paderewski's—



Grieg revels in this sort of thing, which Chopin also does not disdain. But I have seldom found anyone who could stomach Grieg's piece 'The Bell,' which is written entirely in consecutive fifths: one must draw the line somewhere. This brings us to the last class of fifths; those between tonic and dominant or tonic and subdominant triads. If these are made between the outside parts all you can say is that a certain hardness results. Instances in Beethoven's symphonies are familiar to all; in vocal writing (except solos) none but an ignoramus requires to make them. In ballads I find amateurs perpetually make a dominant half-close and then resume on the tonic, thus—



but when the obvious course of making the second chord a $\frac{4}{2}$ on F and resolving it by 6 on E is pointed out to them, they invariably hail it with rapture—and, of course, make the same mistake next time. It isn't lack of ear, but too long ears.

In conclusion, I would remind students and mature musicians that the laws of harmony differ widely in their application to different resources: the rules for vocal writing are not applicable to orchestral writing, and things which will sound well on voices or in the orchestra may sound detestable on the pianoforte. Play a Palestrina mass or a Byrd madrigal, or the Prelude to the third act of 'Parsifal' on the pianoforte, and be convinced. The laws against consecutive fifths, then, only apply to vocal music, and are only intended as a precaution against ugliness, not as a needless hindrance to the composer. Fourths or sevenths are sometimes much uglier, but no one regards these blunders with anything like the horror they do consecutive fifths. I fear it is because this matter is a kind of *pons asinorum* which few English musicians ever really get over.

F. CORDER.

HANDEL'S BORROWINGS.

IN the February issue of THE MUSICAL TIMES the list of composers compiled by Dr. Crotch from whom Handel copied or quoted was given in an article entitled 'Music in England in the Nineteenth Century.' These names, which occur in a foot-note to page 122 of Crotch's 'Substance of several courses of Lectures on Music' (1831), are as follows:—

Josquin de Près, Palestrina, Turini, Carissimi, Calvisius, Uria, Corelli, Allessandro and Domenico Scarlatti, Sebastian Bach, Purcell, Locke, Caldara, Colonna, Clari, Cesti, Kerl, Habermann, Muffat, Kuhnau, Telemann, Graun, Mondeville, Porta, Pergolesi, Vinci, Astorga, Bononcini, Hasse.

At the end of the above list there is an '&c.' in which much meaning lies. In regard to this list the Editor asked these questions:—

- (1) Did Dr. Crotch himself discover these quotations or copyings?
- (2) Did he acquire his information from some other source?
- (3) Has any student ever verified the Professor's statement by furnishing chapter and verse from the works of every one of these 'twenty-nine, &c.' composers?

As to furnishing chapter and verse, as suggested in No. 3 of the above, the idea was mooted long ago by John Groombridge, organist of St. John's Church, Hackney, who died in 1827, and by Dr. H. J. Gauntlett, as will be seen from his article in *Notes and Queries*, February 5, 1859, to which we shall refer later. Again, in a discussion on a paper entitled 'Musical Coincidences and Reminiscences,' read before the members of the Musical Association by the late Mr. G. A. Osborne, the late Sir George Grove said: 'There is one remarkable case of plagiarism which I wish very much the Musical Association would investigate, and that is the whole series of plagiarisms and adaptations "and of repetitions of himself" by Handel.'*

Burney appears to have been first in the field in noticing Handel's borrowings; some of his charges, however, are extremely vague. For instance, he says in his 'History of Music' that Handel 'adopted' a base from a cantata of Cesti's (Vol. IV., p. 153), that 'passages' in Purcell's 'Song on St. Cecilia's Day' were used by Handel in 'L'Allegro ed il Penseroso' (Vol. III., p. 490); and once more, that 'divisions in Carissimi' were not disdained by Handel (Vol. IV., p. 145). Vague or even doubtful borrowings from Josquin de Près and Porta, the composer of 'Numitor,' are also noted by him. His remarks concerning Clari are, however, extremely curious. These are his words: 'Handel is supposed to have availed himself of Clari's subjects, and sometimes more, in the choruses of Theodora'

* Proceedings of the Musical Association, 1882-3, p. 112.

(Vol. III., p. 536). Burney also points to the subject of a Turini fugue which Handel borrowed (Vol. III., p. 521); this instance is also mentioned by Dr. Busby in his 'History of Music' (Vol. II., p. 272), and by Dr. Callcott in his 'Grammar of Music' (p. 303, second edition).

Burney, in his 'History of Music,' most probably first directed Crotch's attention to Handel's obligations to other composers. His (Crotch's) 'Substance of several courses of Lectures on Music' was published in 1831, and the list of names given above probably formed part of the lectures which he delivered in the University of Oxford and in London between the years 1800 and 1808.

In 1822 an interesting article, entitled 'Plagiarism,' was published in the *Quarterly Musical Magazine and Review* (Vol. IV.). Attention is drawn therein to Burney's remark with respect to some duets and trios of Clari—viz., that 'they had been dispersed in MS. long before 1720,' and, consequently, says the *Quarterly Musical Magazine and Review* writer, 'Handel had frequent opportunities of profiting from them, which we see he took advantage of pretty freely.' He adds: 'It is fortunate for him [Handel] that I have not these duets of Clari to compare with the choruses in *Theodora*, or I should very probably sentence him upon that charge alone.' We shall return later to this Clari question. In the same article mention is also made of a chorus, 'Pax hominibus,' from a Mass of Caldara, as being 'very similar' in its subject to "'They loathed to drink'" in Handel's "Israel."

Vincent Novello also touched upon the subject in the preface to his edition of Purcell's 'Sacred Music,' 1832. He gave a list of eighteen passages in the much discussed Urio Te Deum used by Handel, ten in the Dettingen Te Deum, six in 'Saul,' and one each in 'Israel' and 'L'Allegro,' having access at the time to the MS. of the Urio Te Deum, which afterwards came into his possession, and which is now in the library of the Paris Conservatoire; in this MS. a previous owner had made the list of eighteen passages just mentioned. Novello seems to have censured Handel mildly for his want of candour in concealing his obligations to others, thereby incurring the scorn of Dr. Chrysander, who will allow no wrong in the great composer.

The *Musical World* for March 20, 1849, contains an article by the late Sir George Macfarren on 'Handel and his Messiah.' Among other references to the plagiarisms of Handel, mention is therein made of those from Urio's Te Deum. Macfarren must have known the Novello preface, and probably he had conversed with Dr. Crotch on the subject.

In 1857 appeared Victor Schœlcher's 'Life of Handel,' in which Handel's plagiarisms are briefly dealt with. Under the heading

of 'Pretended Plagiarisms' (page 284), Mr. Schœlcher refers to Vincent Novello's remarks in the preface to Purcell's 'Sacred Music,' mentioned above, also to the statements of Macfarren in the *Musical World* article. Both writers meet with scant appreciation from Handel's biographer, their allegations being summarized in the following sentence: 'These pretended thefts are nothing but accidental resemblances, fugitive, and quite involuntary' (p. 285). It was while Schœlcher's 'Life of Handel' was in the press that the question of the authorship of the Erba Magnificat was first raised by a writer in the *Athenæum* of April 4, 1857. Schœlcher, as might be expected, strongly maintained that this Magnificat was a relic of Handel's Italian days, and of course that it was his own work (p. 423), while Crotch, from whom he indignantly cites a list of twenty-one composers (p. 285), he rejects *in toto*.* Dr. Chrysander, however, informs us (*Allgemeine Musik-Zeitung*, 1878, p. 531) that he succeeded in converting his friend Schœlcher to his own view that Handel had borrowed freely from Urio's Te Deum, by practical demonstration from the MS. copy of that composition, which Schœlcher himself acquired at an auction sale in London in 1863, and of which he, of course, knew nothing when engaged upon writing the 'Life of Handel.'

Dr. Gauntlett's article on Handel's Mode of Composing in *Notes and Queries*, to which we have referred, was suggested by a note of Mr. N. S. Heineken in the same journal (November 20, 1858), and it so far complied with the latter's request that the movements from which Handel had borrowed should be published, in that it stated where many of them were to be found. This is an important article, as will be seen from the following quotation:—'I conceive the works [from which Handel borrowed] ought to be issued in their integrity, and the most important to produce first would be (1) the Magnificat which forms so large a part of the second act of "Israel," (2) the Serenata of Stradella, which forms so much of the first, (3) the Te Deum of Uria, which is used up in "Saul" and the Dettingen Te Deum, and (4) the Muffat Sonatas.' It may be mentioned that Gauntlett possessed the copy of the Serenata of Stradella now in the library of the Royal College of Music. With regard to A. Gottlieb Muffat's 'Componimenti Musicali'—described by Gauntlett as 'sonatas'—there is a printed copy in the British Museum (E. 461) which contains a manuscript list of twelve passages used by Handel in 'Joshua,' 'Judas Maccabæus,' 'Samson,' and other works; and from this Gauntlett obtained his information concerning Handel's indebtedness to the composer.

* This list of twenty-one differs from the longer list of twenty-nine cited in the beginning of this article, in respect of the names of Leo, Luther, Morley, and Steffani.

In 1871 Dr. Chrysander published the *Urio Te Deum*, though without preface or notes, and Professor Prout's well-known article 'Urio's *Te Deum* and Handel's use thereof' appeared in the *Monthly Musical Record* in November of the same year. The learned Professor also wrote, in the same journal, an article on 'Handel's obligations to Stradella,' in December, 1871, and in May and June, 1894, one on Graun and Handel.

In 1878 Dr. Chrysander commenced a series of articles on Francesco Antonio Urio in the *Allgemeine Musik-Zeitung*, in which he thoroughly examined the question of Handel's plagiarisms from Urio's *Te Deum*. The first appeared August 14, 1878, and the series continued week by week, with occasional intervals, and concluded February 19, 1879. Many instances of Handel's borrowings are cited, and we are told, 'If one or other of the names that Crotch reckons up fails somewhat in weight, I can furnish names of other masters of the greatest importance in this connection. Besides Dionigi Erba whom we first discovered, I give here three names of the first rank: Reinhard Keiser, Alessandro Stradella, and Giovanni Maria Clari' (August 28, 1878). Dr. Chrysander is nothing if not polemical, and most of the time he is attacking one critic or another, his enemies being divided into two classes; those who admit and deplore Handel's plagiarisms, for whom he has some consideration—such as 'der umsichtige V. Novello,' 'der selige George Smart,' &c., and (2) Those who deny them, for whom he has no mercy. Crotch he treats with great respect. He considers that Handel glorified any composer from whom he borrowed, and points triumphantly to the honour which had been paid to the Erba Magnificat and the *Urio Te Deum*—the latter he had himself published—solely on account of the use Handel had made of them!

The late Mr. W. S. Rockstro, in his life of Handel, published in 1883, also made several allusions to charges of plagiarism. He considers that the evidence in favour of Handel being the author of the Magnificat (Erba), the *Te Deum* (Urio), and the *Serenata* (Stradella), is at any rate as strong as that assigning them to the earlier masters; but his general verdict towards the charge of plagiarism may be summed up as 'not proven' against Handel, with a marked bias in his favour.

In 1888 Dr. Chrysander commenced to issue his *Supplemente*, &c. First appeared the Erba Magnificat, which Chrysander, in his preface, insists is not the work of Handel, and in which he specifies eight passages which the latter used in 'Israel.' In the same year came the 'Serenata a 3 con Stromeuti' composed by A. Stradella. In this work seven passages are pointed out which Handel used, six in the 'Israel' and one used both in 'The Messiah' and in the Occasional Oration. In 1892 the Five Duets of Clari were published, each of

which, according to the editor, supplied one passage in 'Theodora.'

The *Componimenti Musicali* of Gottlieb Muffat were published in 1896. Dr. Chrysander mentions eighteen passages in them, which, he says, recur in thirty places in Handel, some being used more than once.

The foregoing appeared as 'Supplemente enthaltend Quellen zu Handel's Werken,' in connection with the great Chrysander edition of Handel. The *Urio Te Deum* was advertised to make one of them, but, although actually printed, has not yet been published. It was advertised to form No. 2 of the series, and should, therefore, have appeared in 1888, between the Erba and the Stradella.

Mr. Joseph Bennett discussed Handel's borrowings from Muffat in THE MUSICAL TIMES for March, 1895, and finally we come to the article in THE MUSICAL TIMES for February last.

Taking the questions of 'F. G. E.' in order, it seems that the answer to the first will be in the affirmative. Dr. Crotch published over a hundred arrangements and adaptations of Handel's compositions; he must, therefore, have been familiar with his subject. In the foot-notes to his organ and pianoforte adaptations of the choruses, marches, &c., from 'Israel,' 'Samson,' 'Solomon,' the Dettingen *Te Deum*, 'Jephtha,' 'Belshazzar,' 'Judas Maccabæus,' and 'Saul,' he points to passages in these works taken from Kerl, Martin Luther, Carissimi, Porta, Cesti, Calvisius, Croft, Steffani, Urio, Graun, Habermann, and Bononcini. Some notes in his copy of the 'Triumph of Time and Truth,' now in the British Museum, give references to Alessandro Scarlatti, Graun, Corelli, Lotti, and Kuhnau; while in his 'Substance of Lectures' he mentions instances of borrowing from Josquin de Près, Carissimi, A. Scarlatti, and Purcell. He also wrote in his copy of Randall's score of the Utrecht *Te Deum* that the opening allegro 'is taken from Kuhnau's Organ Sonatas, Leipzig, 1696' (see letter in MUSICAL TIMES, April, 1889, p. 236). It seems clear, then, that the Doctor knew whereof he spoke.

As to the second question, it is probable, as we have said, that Crotch had taken a hint from Burney as to Handel's plagiarisms, and it is certain that he had seen one or more of the three known manuscripts of Urio, two of which contain lists of movements borrowed by Handel, made in the eighteenth century; but the portentous list we have quoted he must have compiled for the most part himself.

[J. S. S.]

(To be continued.)

WE venture to call the special attention of our readers to an article (on p. 463) by our special correspondent in America, Mr. H. E. Krehbiel, entitled 'A Wonderful Achievement.' It is not only exceedingly interesting from an historical point of view, but full of suggestiveness as to what may be done by enthusiasm fired by true devotion to the cause of music.

PSALM SINGING.

AN OLD-TIME CONTROVERSY.

THERE have been many disputes regarding the precise nature and extent of Puritan influence upon church music. On the one hand, we are told that it was wholly adverse, malignant, and even savage. On the other, it is contended—as by the late Sir George Macfarren, for example—that Puritanism was not hostile to music as such, but inclined rather to its encouragement. Both cannot be right generally, but both may be specifically correct—correct, that is to say, as regards certain periods and events in the course of a long and bitter conflict. It is not my intention here to deal with the matter in all its breadth and length, but it may be worth while to point out certain facts which go to show that, for many years after the Reformation, the more distinctly Protestant section of the English Church was not embittered against music as an art. On the assumption that a hostile feeling did exist, it is curious, indeed, that the historical and polemical literature of the period rarely mentions music as a matter of dispute. The old books are eloquent about vestments, the Cross in baptism, kneeling at the sacrament, and so on. These points, and others like them, are copiously and furiously debated, but the disputants have singularly little to say concerning music as employed in worship. It is true that when two leaders of the reform movement, Humphreys and Sampson, wrote to Zurich for the general advice of their brethren there, they said: 'But the dispute is not only about a cap and surplice; there are other grievances which ought to be redressed or dispensed with, as (1) Music and organs in divine worship.' This, as far as I can discover, is the only utterance against Church music to be found in the letters of Elizabethan clergy, and it is worthy of note that the replies of the Continental ministers do not touch this particular grievance. It should be remarked, moreover, that the articles for exact conformity drawn up by the ecclesiastical commission in 1564 contain no regulations regarding the music of worship. Many requirements touching vestments and procedure are expressly laid down. These matters were in dispute; music, apparently, was not—at any rate, to a serious extent.

Much to the same effect speak certain facts in the story of those very typical Puritans, the Pilgrim Fathers. One of the 'Mayflower' company was Winslow, who writes:

'We refreshed ourselves with singing of Psalms, making joyful melody in our hearts, as well as with the voice, there being many of our congregation very expert in music, and, indeed, it was the sweetest music that mine ears ever heard.'

Another Puritan leader, the Rev. John Cotton, some time Fellow and Tutor in Emanuel College, Cambridge, published (*circa* 1650) a treatise entitled 'Singing of Psalms as

a Gospel Ordinance,' in which he said: 'We lay down this conclusion for a Doctrine of Truth: that Singing of Psalms with a lively voice is an Holy duty of God's worship now in the dayes of the New Testament. . . . We also grant that any private Christian who hath a gifte to frame a spirituall song may both frame it and sing it privately for his own private comfort and remembrance of some speciall benefit or deliverance. *Nor doe we forbid the use of any instrument therewithall*, so that attention to the instrument does not divert the heart from attention to the matter of song.' It should be added that Cotton's pamphlet was designed to prepare the way for an improved version of 'The Bay Psalm Book,' issued in 1640, and being the second book ever printed in America.

It is further to be observed that Mr. W. S. B. Matthews, in the Introduction to his 'Hundred Years of Music in America,' writes thus:

'It is a curious fact that the cultivation of the most refined and poetic of the arts in America should have its origin with the stern and prosaic Pilgrims and Puritans of the early days. And yet it is in that forbidding soil that we have to recognise the root of American musical effort, which has to-day grown to such fair and so noble proportions. True, their musical activity, and it is but a formula of words to call it such, was confined to psalmody alone, and it was directed by religious rather than by art impulses; but it was none the less the origin from which we have to trace the musical history of our country. Indeed, the history of music in America, for nearly two centuries after the landing of the Pilgrims, is simply the story of psalmody in its various periods.'

We must not, however, suppose that the progress of music, even in the restricted sense of the term above mentioned, was other than one of great difficulty and exceeding slowness. The churches at Salem and Ipswich (New England) did not adopt the 'Bay Psalm Book' till 1667, while at Plymouth, the landing-place of the Pilgrims, it came into use as late as 1682. In 1698 appeared the first printed collection of psalm tunes in America. Fourteen years later, a Puritan pastor, the Rev. Mr. Tufts, of Newbury, published the first American instruction book, entitled 'A very plain and easy Introduction to the Art of Singing Psalm Tunes, with the Cantus or Trebles of Twenty-eight Psalm Tunes, contrived in such a manner as that the Learner may attain the skill of singing them with the greatest Ease and Speed imaginable. Price 6d., or 5s. the duz.'

This book was followed, in 1714, by a second, with the tunes harmonised in three parts, the very natural sequel being (*circa* 1720) a movement towards educating the people in music, and thoroughly reforming the practice of psalmody. The liberal and enlightened ministers who headed it were obstinately opposed, but went on their way, some remonstrating,

as did the Rev. John Eliot (a good name), who (1725) expressed surprise and grief that 'musick, which in itself is concord, harmony, melody, sweetness, charming even to irrational creatures, . . . should be an occasion of strife, debate, discord, contention, quarreling and all manner of disorder; . . . that, instead of one heart and one voice in the praises of our glorious Creator and most bountiful Benefactor, there should be only wrangle, discord and slurring and reviling one another. This is and shall be a lamentation.' But the good work prospered, and lamentation gave way to rejoicing.

In old England the conditions were of a more aggravated character, arising, in the first instance, out of the Laudian persecution, and, next, from the passions engendered by civil war. When disputants come to blows many things are broken besides heads; in this case the damage extended to organs, altars, images, painted windows, and what not savouring of Popery. These were swept away by angry passions that sprang up, a foul crop, from seed sown by other hands. There was, however, no special feeling against the organ, and it is interesting to note, in the accounts of spoliation given by 'Mercurius Rusticus,' that Puritan and military rage spent itself first on other objects. At Canterbury the troopers began with the Communion table, the screen, and the monuments; afterwards they 'spoiled the organs,' and tore up the service books. At Rochester, the organ appears to have been spared. At any rate, the royalist periodical simply states that Sir John Seaton, who, with Col. Sandys, was in command of the soldiers, contented himself with calling out, 'A devil on these bagpipes!' At Chichester, the cathedral was first plundered by the officers and then left to the privates, who 'brake down the Organs, and, dashing the pipes with their pole-axes, scoffingly said, *harke how the Organs goe*.' At Winchester, the first concern was, as usual, with the altar and service books; then 'they throw down the Organ.' The same rule was observed at Westminster; and eventually 'they brake down the Organ, and sold the pipes at various Ale-houses for pots of Ale.' So elsewhere; the instruments, as it would seem, suffering more for the sake of complete spoliation than on account of particular antipathy. We now contemplate these scenes with amazement and just reprobation, but he is a poor student of history who judges men's doings in the past by the light of the present, and neglects to put himself as far as possible *en rapport* with the circumstances and conditions under which they acted.

I come now to the particular controversy which is the occasion of this writing—a controversy tending to show that in England, as in America, there were Puritan leaders to whom music, as a 'means of grace,' was dear. One of these I single out in the person of Benjamin Keach, 'Preacher of God's Word,

and Pastor of the Church of Christ meeting on Horsleydown, Southwark.' Keach was a remarkable man—a typical product of the strenuous times in which he lived, and a willing sufferer for conscience' sake. Born at Stoke Hammond, Bucks, in 1640, he joined the Arminian Baptists in 1655 and, four years later, became a preacher. In 1664 his preaching, at Winslow, landed him in prison. Having served his sentence, he wrote and published a book or tract called 'The Child's Instructor'—a Baptist catechism. Again the law laid hold upon him and, this time, the matter was serious. Tried at Aylesbury before Chief Justice Hyde (who behaved like the Jeffreys to come), he was condemned. 'Mr. Keach was convicted,' says Neal ('History of the Puritans,' v. 5, p. 174), and the sentence passed was that he should be committed to jail for a fortnight, stand in the pillory for two hours at Aylesbury, with a paper on his head with this inscription, 'For writing, printing, and publishing a schismatical book entitled "The Child's Instructor, or a new and easy Primer;"' that the same punishment, under like circumstances, should be inflicted on him the next Thursday at Winslow; that there his book should be openly burnt before his face, in disgrace of him and his doctrine; that he should be fined £20, and that he should remain in jail until he had found securities for his good behaviour and appearance at the next assizes; then to renounce his doctrines, and make such public submission as should be enjoined him.' The sentence was rigidly carried out—and Keach, undismayed, went on preaching.

In 1668 Keach became pastor of a small Baptist community in Tooley Street. There he so prospered that, in 1672, when a change in the political wind brought a spell of fine weather to nonconformists, his congregation built for him a wooden chapel in Goat Yard Passage, Horsleydown. The preaching of Keach drew a crowd of hearers, and eventually the structure was enlarged for the accommodation of nearly a thousand people. The pastor died in 1704. Among his forty-three publications are 'Spiritual Melodies—Psalms and Hymns from the Old and New Testaments' (1691); 'A Feast of Fat Things—Spiritual Songs' (1692); and a treatise entitled 'The Breach repaired in God's Worship, or Singing of Psalms, Hymns and Spiritual Songs proved to be an Holy Ordinance of Jesus Christ. With an Answer to all Objections' (1691).

I confess to great admiration of Benjamin Keach. His theological opinions I do not judge. He was willing to suffer for them, and did suffer; the presumption being that they were honestly held, and that is always a just claim to respect. But it seems clear to me that this Horsleydown preacher was a manly and courageous as well, considering the time and his opportunities, as an enlightened person. His action in regard to psalmody supplies a very forcible case in point. It would have paid Keach better in various

ways had he simply accepted the non-musical condition of his co-religionists and refrained from interference. But this he could not do, whatever happened. I gather from his 'Breach Repaired' that, years before the issue of that pamphlet, Keach exerted himself openly in favour of church music among his own people, not without a measure of success. He persuaded them to sing a hymn at every celebration of the Lord's Supper, and the singing went on even during the bad days of Charles II., when nonconformists were driven to worship in holes and corners. Keach promoted, further, some service of song in what was called 'mixt Assemblies'—that is to say, gatherings open to non-members of the community. 'What is done more now?' he asks, in 1691, 'tis only practised oftener, and sure, if it be God's ordinance, the often practising of it, by such who find their hearts drawn out so to do, cannot be sinful.' Logical Keach!

Our pastor reminds his flock, whom he styles 'Holy and Beloved,' that the question of singing in worship had been solemnly put to the vote, when 'almost everyone's Hand was up for it,' and only five or six opposed. But either the malcontents increased, or they made a noise out of proportion to their numbers. At any rate, the breach was made which the pastor's pamphlet sought to repair, and the objecting members seceded from the church, influenced, it may be, by the writings of Isaac Marlow, the author of two pamphlets—a 'Discourse against Singing,' and an Appendix thereto. I have been unable to discover, beyond these two tracts, any particulars concerning this Mr. Marlow. He was, probably, a Baptist minister; he was, certainly, a very poor opponent of the musical reformer on Horsleydown. Some of his arguments show the desperate straits to which he was driven. Marlow contended for 'heart-singing, without the tongue.' This, retorted Keach, 'could be no more a proper singing than the Blood of Abel, which is said to speak, is a proper speaking.' In the alternative, Marlow urged, let one sing for the rest, just as one prays and all present are understood to pray with him. Sidenham had previously answered this curious suggestion and Keach quotes him: 'That which is the confusion of other Ordinances is the Beauty of this (singing). For two to preach or pray together at the same time and place were the greatest Confusion imaginable; but for an hundred to sing together is most harmonious and pleasant, so far from the breach of Order that Harmony is most discovered by it.' Another of Marlow's arguments is worth attention. He said: 'If we are to sing Psalms in Gospel times, from the precepts given by David, why may we not, as David did, use an Instrument often Strings?' Here was an awkward question, but when did a theologian fail to wriggle out of a tight corner? Keach quotes in answer the Reverend

Mr. Cotton, of New England: 'Singing with Instruments was typical, and so a ceremonial point of worship, and therefore ceased, but Singing with Heart and Voice is a moral Worship, such as is written in the hearts of all Men by Nature.' Both Cotton and Keach are mere casuists in dealing with the point and the advantage lies with Marlow.

Isaac Marlow's Appendix appeared before Keach could answer the main pamphlet, and he was much vexed thereat, complaining warmly in a 'General Epistle to the Baptized Churches,' striking a personal note thus: 'And though he (Marlow) hath so coarsely saluted me, &c., yet I am not concerned at it further than to bewail his Confidence and Ignorance, to say no worse. I know no Men in any Age who appeared first to vindicate a Truth which others call an Error, but have met with the same usage I meet withal from our Brother, who I hope is a good Man, and means well, yet is he strangely beclouded.'

The contest evidently began to wax warm, and soon became more than a little personal. Quoth Mr. Keach: 'Is it not a false assertion for him to say, as he doth, that as to our way of vocal Singing together, there is neither command nor example for it, either in the Old or New Testament, I shall leave it to the consideration of all wise and sober Men. Certainly all will conclude that the Man is strangely left of God, especially considering he builds his main Confidence from a remote and indirect signification of a Greek word, and yet, as I am told, understands not that Language neither.' The struggle went on and extended. One of Keach's reverend and learned friends came to his help with an answer to the Appendix; then three others, "Lovers of Truth and Peace," as they called themselves, joined in the fray on the same side, and after them came yet others, all armed with pamphlets, and all laying about them like valiant soldiers.

The whole matter is interesting now mainly as evidence that there were steady workers on the side of church music among the nonconformists of the seventeenth century, and even in the darkest days of their trouble. They are not indiscriminately to be set down as wanting sweetness and light. For the rest, though we may wonder at a state of things now impossible, let us not be puffed up. Scarcely fifty years have passed since Dr. Candlish roused all Scotland on the great Organ question, by reproducing a report of the argument between Doctors Ritchie and Porteous in 1807-8. How the Rev. Alexander Cromar rose up against Dr. Candlish and smote him in his 'Vindication of the Organ' every student of such matters knows. It was Keach and Marlow over again, and in the one case, as in the other, light and liberality prevailed. Our modern Puritans praise the Lord in hymns and chants and anthems, and the frequent organ is heard North of the Tweed.

JOSEPH BENNETT.

OCCASIONAL NOTES.

SIR JOHN STAINER has left behind him an honoured name and a life-work of splendid achievement that calls for commemoration, especially in the two cities where his labours were so conscientiously pursued and so fully appreciated. It is, therefore, proposed to place a bronze relief in St. Paul's Cathedral—where Sir John was first a chorister and afterwards (from 1872 to 1888) organist—and to present to the University of Oxford a painted portrait of its late distinguished Professor of Music. In bringing this project before our readers, we feel sure that many of them will gladly join in the desire to honour the memory of Sir John Stainer by their practical co-operation. It is hardly necessary to refer to the services Sir John so unstintingly rendered to the cause which lay so near to his heart, or to mention the love and respect in which this warm-hearted, kindly-natured musician was held by all with whom he came in contact. Subscriptions to the Stainer Memorial Fund may be sent to the Rev. H. Scott Holland, 1, Amen Court, St. Paul's, E.C.; to Sir George C. Martin, 4, Amen Court, St. Paul's, E.C.; or to the London and Westminster Bank, Limited (St. Paul's Branch), 5, St. Paul's Churchyard, E.C.

THE growth of a taste for the Art Song is one of the gratifying features of recent musical progress. The drawing-room ballad, so much adored by the great British Public, is, unfortunately, not sensibly less popular than it was, but in some circles, at least, the rival cult is making much headway. Perhaps the greatest obstacle to a wider acceptance of the Art Song is the fact that most of the best examples of the type are made in Germany and, therefore, can only be 'understood of the people' through the medium of translations, which are too often most repellent and absurd. We need a Burns to come to the rescue and provide us with words that will not offend with their puerility, and will fit the sentiment and rhythmic accentuation of the original. Some such translations are available, but still much remains to be done. The psychologic moment lends interest to a volume, entitled 'Songs and Song Writers,' by Mr. Henry T. Finck, recently issued by Mr. John Murray. In this book of 254 pages Mr. Finck gives a readable sketch of the history of the *Lied*, or lyric Art Song, from its creation by Schubert to its latest exemplification by 'the two greatest living song writers,' who are declared to be Grieg and—some will be surprised to learn—Edward MacDowell, the American composer.

MR. FINCK has very decided opinions upon the merits of the numerous composers whose works he reviews. He has rapturous admiration for many of Schubert's inspirations. Beethoven (who said to Rochlitz, 'Songs I do not like to write') and Mozart are not accorded a place in the Pantheon. Schumann, who, says Felix Dræseke, 'began with genius and ended with talent,' is allowed to have composed some songs that have the gift of eternal youth, and these are nearly all to be found amongst his earlier compositions. Of the 119 songs of the later period only one, 'Er ist's,' is said to rise above mediocrity. Full justice is rendered to Robert Franz (of whose songs Mendelssohn remarked 'there is no melody'), whose really beautiful compositions are far too much neglected. They are not good concert songs, it is true, and so singers fight shy of them—a fact that

drew from Franz the bitter complaint of 'the boundless vanity of professional singers, "gentry," who never care for the thing itself, but only for their own personal success.' Mr. Finck allows his own subjectivity to be a too important factor in passing judgment. He does not like Brahms's songs, and says and quotes much against them. He denies that Brahms's melodies are, as Professor Niecks puts it, 'Distinguished by purity, simplicity, naturalness, and grace,' and he says they are like the 'musical small talk' of Mendelssohn, 'provokingly trite and commonplace,' and he is 'amazed that Brahms could pen and print such meaningless twaddle.' Jensen is discussed and allowed a niche in the temple, and that great genius, Richard Strauss, is recognised as another of the immortals. Others, including Liszt, Rubinstein, Tschaiikowsky, are discussed and placed. Chopin is enthusiastically admired. No. 12, in his Op. 74, 'My delights,' is said to be 'one of the most impassioned and dramatic lyrics ever created,' and to help us to believe this Mr. Finck solemnly tells us that he 'once saw a young lady faint, overcome by the intense emotion embodied in it.' We hope we have said enough of the book to induce lovers of modern art songs to read it. Mr. Finck's style is never heavy; in fact, it is sometimes curiously colloquial, and in view of explanations kindly given of the meaning of the words 'floriture' and 'felix,' and the description of a passage in Schubert's 'Erl-king' as being 'an interval higher' than it was before, it is not clear for whom the book is intended. But all the same it must be said that there is no obscurity in the writing, and there is a quality of enthusiasm in Mr. Finck's criticisms that will stimulate many readers to desire to know more of the numerous songs the merits of which he so highly extols.

FUNERAL Marches have formed the subject of a correspondence in some recent issues of the *Scottish Guardian*, an ecclesiastical journal across the border. The question seems to have resolved itself into Christian *versus* non-Christian funeral marches. The divine, who started the correspondence, wrote:—

It seems to me that the following are distinctively Christian funeral marches:—Handel's 'Dead March in Saul,' because it seems to rise from solemn grief to solemn triumph; Beethoven's, from the Sonata, Op. 26, because beginning in the minor it ends in the major, and because the last eight bars or so seem to convey a message of comfort; and Mendelssohn's from the 'Songs without Words,' on account of its chantlike or hymnlike character. But what of Chopin's well-known funeral march? That it is unsurpassed as a work of art by any of the others is no doubt true. Was there ever anything more lovely than the central melody? But what I am asking is not whether it is a splendid composition, but whether the view of death taken in it makes it suitable for use at a Christian funeral.

THE gentleman who contributes 'Notes on Music' to the above-mentioned journal sought the opinion of Professor Niecks as to the orthodoxy or heterodoxy of the funeral march composed by Chopin. In reply thereto the Professor wrote:—

'The views of the correspondent in *The Scottish Guardian* are strange and inexplicable. I fail to perceive in the opening part of Chopin's march anything non-Christian, and I fail equally to perceive in the other marches anything especially Christian. What one expects in a funeral march is the expression of human sorrow and divine comfort. Are not both found in Chopin's march?'

Anyone conversant with Scottish humour knows full well that funerals are not exempt from its spell. The border line between the 'awfu' solemn' and pawky risibility is often very thin, even across the border. It is, therefore, not surprising that a subsequent correspondent should approach the subject of Funeral Marches in a lighter vein—in fact, he treats it as a family matter. Here are his words:—

So far as Beethoven's is concerned, it does not seem very Christian. Its minor beginning, combined with its major ending, always suggests to me the story of the woman who had lost a large family. It was said to her one day, 'You must often miss them.' 'Ay,' she said, 'I wants them and I misses them, but I misses them oftener than I wants them.'

MR. W. BARCLAY SQUIRE has contributed a valuable article to the *Sammelbände* for April-June, issued by the Internationalen Musikgesellschaft, which gives further proof, if proof were needed, of his erudition and painstaking zeal. Though modestly described as 'Notes,' the article occupies no less than fifty octavo pages, and is entitled 'Notes on an undescribed Collection of English 15th Century Music.' This volume, of 112 folios, now preserved at the Catholic College of St. Edmund's Old Hall, near Ware, Hertfordshire, formerly belonged to Stafford Smith (1750-1836), the antiquary. It was presented to the Library of Old Hall by Smith's descendants. In the course of an exhaustive and learned description of this interesting old manuscript volume, Mr. Barclay Squire says:—

The MS., when it passed into the possession of Old Hall, was in a poor 18th century binding and in bad condition. Many of the initial letters, which were presumably illuminated, had been cut out, though curiously enough the Goth who had mutilated the pages had sometimes taken the trouble to replace the missing portions by rude restorations, in which he had noted the musical notes cut out with the initials. . . .

The volume, which measures 41.6cm. by 27.6cm., is mostly written in one bold ecclesiastical hand, though in various places other handwritings may be traced. Many of the remaining initials are in gold, but for the most part the calligraphy of the volume is poor in quality and without special characteristics. Such evidence as may be gathered from it points to the writing being that of a rather unskilled English copyist of the latter part of the 15th century; in both music and text mistakes are not unfrequent.

The arrangement of the volume shows that it was intended for use in some choir. In regard to the notation employed, Mr. Squire observes:—

The notation is generally in black and red notes, but . . . white void notes are used; and [in two compositions] blue notes are introduced, the value of which is thus explained: *Blodie notule cum pausis ubicunque inveniuntur contentur secundum proportionem duplam.* This rare use of blue notes is referred to in John Tucke's *De Arte Musica*, (British Museum, Add. MSS. 10, 336, fol. 21, 97, 98, and 100). Accidentals are frequently marked by the usual signs, and in some cases when it is wished to lower a note which has been raised in value by a sharp, instead of using the ordinary ♭ sign the scribe employs the letter F. A five-line stave is used throughout.

In regard to the contents of this important manuscript collection, we are told that:—

The most interesting feature of the Manuscript is that it presents us with a number of compositions by named English musicians, the greater part of whom are unknown to historians. A full thematic list of the contents will be found in Appendix I. to these notes, but it will be more

convenient to give here a list of the composers whose names occur. They are as follows:—

Cooke, . . . zleyn, Sturgeon, Damett, Burell, Roy Henry, Gyttering, J. Tyes, J. Excetre, Lyonel or Leonel, Pycard, Rowland, Queddryk, Gervays, fronteyns, Oliver or Olyver, R. Chyrbury or Chirbury, W. Typp, Forest, Swynford, Pennard, Lambe, Mayshuet. To this list may be added the name of Dunstable.

Before proceeding to discuss the contents of the volume, Mr. Squire raises the interesting question in regard to the identity of 'Roy Henry,' as the composer of a three-part *Gloria, Sanctus*, and *Benedictus*. 'Who is this royal composer?' he asks. 'It would not be an improbable hypothesis,' he says in reply, 'to assume that the two numbers in the Mass in the Old Hall MS., even if not actually the composition of the King himself [Henry VI., 'the gentle and cultivated monarch'], may have been the work of some member of the Windsor choir [St. George's Chapel], and have passed under the name of the monarch who both in his life and after his death was so intimately associated with the place.' Mr. Squire, in conclusion, is of opinion that this 'Old Hall MS. is by far the most important collection of English 15th century music which has hitherto been discovered, and that taken in connection with the Trent and Modena MSS., and the somewhat later collection at Eton College, we now possess an amount of material for studying the position of English music during the 15th Century which no future historian can afford to neglect.' The article, which is most clearly and readably written, contains two Appendices—(1) a Thematic list of the contents of the Old Hall MS., and (2) Five compositions from it transcribed in modern notation, the latter being mainly the work of Miss Stainer and her brother, Mr. J. F. R. Stainer.

THE saying that 'nothing is improved by translation—except a bishop,' is overflowing with truth. One of the most recent proofs thereof is furnished in Eulenburg's Berlioz Scores. In Arthur Smolian's introduction to the *Symphonie Fantastique* of the French master a sentence reads thus (literal translation):—

And where could there be anything more thrilling than the introductory *Adagio* of the same symphony, this movement woken as it were out of glowing tears and breathing sighs?

But the English translator has confused the word *Satz* (movement) with *Salz* (salt), with the result that we get this briny enquiry:—

And where can one find anything more impressive than the interesting *Adagio* of the same symphony, this salt, condensed as it were from burning tears and despondent sighs?

May we not therefore assume that this translation should, at least, be taken *cum grano salis*?

THE Berlin Museum of Musical Instruments has been presented by Herr Franz von Mendelssohn with a collection comprising over 400 portraits of musicians and lyrical artists, and including every one of those of any note in the nineteenth century. Some of the portraits in the collection are absolutely unique.

SIR ALEXANDER MACKENZIE received, on the 13th ult., the degree of LL.D., *honoris causa*, from the University of Glasgow, in connection with the celebration of the Ninth Jubilee of that ancient seat of learning.

CURIOUS ARRANGEMENTS OF THE HALLELUJAH CHORUS.

'THE Hallelujah Chorus arranged as a Duet for Two German Flutes.' Is it possible? Yes, we have before us, recently discovered in a farm house in Herefordshire, the actual copy, printed by G. Walker, Publisher of Books and Music, 105 and 106, Great Portland Street. The name of the gentleman who is responsible for this arrangement (or derangement)

is not given; but Mr. Frank Kidson, in his 'British Music Publishers,' suggests the year 1790 as that in which Mr. Walker started in business, and he can be traced at Great Portland Street till 1824.

The majestic opening of the sublime chorus is flutified thus:—

FLAUTO PRIMO.

FLAUTO SECONDO.

The reiterated 'King of Kings' by the sopranos is agitatingly concluded thus:—

The concluding bars are as follows—notice that *flauto secondo* emulates the appoggiaturic propensities of his colleague for two bars, but he soon relinquishes

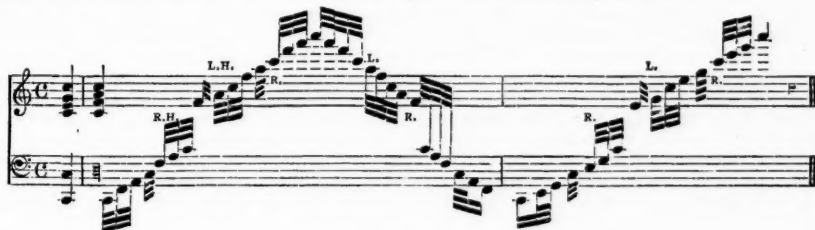
this graceful ornamentation and settles down to the sweet simplicity of the unadorned quavers:—

Here is a *concertina* arrangement, which may be performed with or without a pianoforte accompaniment. The arranger is Mr. W. H. Birch:—

Another, for either one or two concertinas, prepared by Mr. Joseph Warren :—



Still they come. This is the concluding strain of the harp part in a transcription for that instrument and pianoforte (with *ad lib.* accompaniments for flute and violoncello), by J. F. Burrows :—



SIR ALEXANDER MACKENZIE ON SIR ARTHUR SULLIVAN.

THE Principal of the Royal Academy of Music thought an exceedingly happy thought when he selected the life and works of his old friend Arthur Sullivan as the subject of three lectures delivered by him at the Royal Institution on May 2, 9, and 16. Sir Alexander Mackenzie is not the man to do things by halves, and it may be said, without fear of contradiction, that he threw his whole soul into the preparation of this distinctly interesting and researchful trio of discourses. In the course of his exhaustive studies for the lectures we understand that he went carefully through every note—published and unpublished—of Sullivan's music, and there are few men who know their Sullivan so well.

From internal evidence it may be assumed that Sir Alexander set out to combat the prevailing idea that a composer's music cannot be good if it is not written in modern German idiom. He certainly proved that whatever the merits or demerits of Sullivan's music, it was his *own*, and, moreover, it possessed the quality of "touching the spot," so to speak—a quality which does not seem to be the possession of all our native composers. The tone of Sir Alexander Mackenzie's remarks was distinctly appreciative, and it is only the exigencies of space that prevent us from giving a verbatim report of the three lectures. The following extracts, kindly furnished by Sir Alexander specially for THE MUSICAL TIMES, will furnish a sample of this admirable appreciation of a distinguished British composer.

LECTURE I.—INSTRUMENTAL MUSIC.

I remember Sullivan's remarking to me once: 'Mackenzie, there is so little common sense in music just now.' By that he meant to say, there is so little appreciation of the 'fitness of things' in music. Elaborate embellishment where it is not wanted; counterpoint in the wrong place; difficulties presented where simplicity would serve better; powerful orchestration where a lighter touch would answer the purpose more adequately, and so on.

Now to say, as has been said, that he wrote as if Wagner or Tschaiowsky had never existed, is hardly correct. For he has at times, and in the proper place, been both elaborate and powerful, as in

most parts of 'The Golden Legend' and 'Ivanhoe.' But whether he merely deemed it expedient or not, he certainly held tightly on to his maxim of respecting the 'fitness of things,' with the result that the 'human' touch in his music went very straight to its mark, and he took care that that touch should not be weakened or obscured by either unnecessary complications or diffuseness.

LECTURE II.—VOCAL MUSIC, SACRED AND SECULAR.

In Longfellow's 'Golden Legend' a subject was hit upon containing exactly that human touch which so well fitted the genius he has undoubtedly exhibited in its treatment. From the elaborate, vivid, and exciting Prologue, painted in the strongest colours of modern instrumentation, to the touching *Finale*, which brings tears to the eyes (as I confess it did to mine at its first performance), the composer has availed himself, in a masterly manner, of all the resources at the musician's command, and the gathered experience of a lifetime. And he does so with restraint, for I take it that at least one of the helps to the success of 'The Golden Legend' is that nothing is overdone. Everything, the sparing use of the *Leitmotif*, the unwonted freedom of the harmonic progressions, the orchestral colour, are all reserved for their appropriate places. And in the Schubert-like tone of the 'Journey to Salerno,' leading to the 'Scene by the Sea,' culminating in the soprano solo and chorus 'The night is calm and cloudless,' he reaches a height which, I say it deliberately, touches the sublime. That one of the scenes but poorly matches its companions is nothing to the purpose. 'The Golden Legend' remains, after the wear of some fourteen years, the masterpiece it was justly pronounced to be at its first performance. It has been seriously stated that the influence of Berlioz is apparent in this work, and that it is modelled on the French composer's style; but I confess that I fail to discover any trace of that influence. To be sure, both composers had to deal, musically, with the arch-fiend (always a popular and interesting character), but the only similarity between Berlioz's *Mephisto* and Sullivan's *Lucifer* is that they both seem to have some knowledge of counterpoint. After the

blasphemous burlesque 'Amen' is bellowed by the tipsy students in Auerbach's 'Keller,' *Mephisto* remarks (I quote from the English translation): 'I' faith, good Sir, but your fugue is astounding, the style is really grand, art has never better expressed more pious sentiments.' But *Lucifer* in 'The Golden Legend' is much more true to Goethe's original conception, and the counterpoint is confined to an orchestral illustration of the descriptive line in 'Faust,' 'Was hinkt der Kerl auf einem Fuss' ('How he limps on one foot'). This line, indicating the physical consequences of an accident (very likely a severe fall), was seized upon by Sullivan, and he invested his Devil with a contrapuntal limp which generally accompanies his appearance, just as *Jolly Friar Tuck* is accompanied by mock serious ecclesiastical harmonies in 'Ivanhoe.'

The 'humour of it' is born of the spirit of comic opera, which, at the time, like 'La belle dame sans merci,' had him 'in thrall.' In connection with this very point, I remember that he remarked to me, 'I can't away from it. When I was writing the "Legend," and *Elsie* sings at the most serious point of the story, "I come not here to argue, but to die," I quite regretted the chance of letting the chorus respond, after the approved Savoy fashion, "Why, she doesn't come here to argue, but to die!"' But I fear that is a tale out of school, and one only for your private ear.

The passing mention of 'Ivanhoe' leads me to class it here (somewhere out of its order) amongst his most serious efforts. It contains many of his very best lyrics, and is certainly his most ambitious dramatic work. In it he again succeeds best when he adheres to that note, struck first in 'The Tempest' or 'Kenilworth.' When the sporadic question of national opera crops up, both 'Ivanhoe' and his local habitation are generally pointed to as little more than failures. 'Ivanhoe' was not a failure. It was played for a hundred nights without a break. Altogether 150 performances took place in London. This is not the proper place to enter into details. Neither the libretto nor the music was responsible for its withdrawal. But, as in the case of the proverbial 'one swallow,' it is obvious enough that one single English opera could not bring us the summer which we musicians desire so much to see. Although ready enough to start, no other birds accompanied its solitary flight. And if such a test of the vitality of the opera of any country were to be taken as final (as it frequently is), I question whether Auber, Meyerbeer, or even the all-absorbing Richard Wagner himself, could have succeeded in establishing a national house single-handed.

LECTURE III.—COMIC OPERA.

Mr. Sidney Colvin says somewhere, 'What most reasonable judges require of an artist, especially an imaginative artist, is, not that it (that is, his work) should conform to their own standard, but that it should be good of its kind and that that kind should be personal to himself.'

The quotation is quite in place here, since it is singularly applicable to the small library of humorous volumes we are discussing to-day. For the authors have, as universally admitted, certainly conformed to the ethical conditions here set forth. But not being like Mr. Silas Wegg, 'a literary man with a wooden leg,' I prefer to confine my remarks to the music, which, while being exceptionally good of its kind, not only possesses those personal qualities I have insisted upon on previous occasions, but exhibits them here just in that less complex form in which they so readily appealed to those who make no pretence to be classed among the learned in music.

Sir A. C. Mackenzie, in continuation, gave a brief history of comic opera in England, showing how Burnand and Sullivan's 'Cox and Box' first occupied the intermediate ground between burlesque and comic opera in the sixties. In speaking of 'Pinafore,' he said that much of its breezy music would likely pass into our folk-music, if it had not already done so; and of the 'Mikado,' that that eccentric potentate had, on his first visit to Germany, broken the ice that concealed the possibility of anything like humour being discernible in British music. The advent of a really good comic song tune of purely Teutonic origin would be an event worth discussing in a lecture devoted entirely to itself.

Taking one consideration with another—namely, that the demands upon Sullivan's vocal and instrumental forces became more and more exacting—it would almost seem as if his greatest ambition had been to arrive at the position in England which Auber occupies in the national opera in France. And had it not been for his chronic ill-health, which, unfortunately, cut his labours short, he might have succeeded in attaining that object even more completely than he did. But the establishment of English national opera is too long and difficult a process to be the work of a single individual. A variety of men, from Michael Balfe onwards, have, are, and still will be carrying stones towards the building before it is completed.

That Sullivan was enabled to do much, probably more than any other musician—by reason of his being in the fortunate possession of a theatre dedicated to his work—as distinctly a national composer, is not to be disputed. You would hardly thank me at this hour were I to begin upon the features which constitute an English manner in music. But as we know them—for example's sake let me say in Bennett's 'May Queen,' in Macfarren's 'Robin Hood'—so we may trace them (with the variations natural to his own individuality) through Sullivan's twenty comic operas. And the fact that they are apparent in his earliest, as in his latest completed works, is evidence enough that they were not reproduced artificially, but were part of his musical organisation. Indeed, in studying his later important works, I seem to have gradually become conscious of a growing protest against the encroachment of any modern foreign influence in them.

In spite of the melancholy circumstances under which the last opera (the 'Emerald Isle') was sketched, I find no falling off either in the dramatic intention (which is still as strong as ever in the first *Finale*), or the melodic swing of 'Brian Boru,' or Professor Bunn's 'Shillelagh Song,' to merely mention instances. And the sly humour, which in former days prompted the Lord Chancellor of England to make his appearance to an accompaniment of strict *fugue*, still causes the *Lord Lieutenant of Ireland* to enter with 'God save the King' hidden in the bass part. But it must have been a toughish task for Mr. Edward German—who doubtless often inwardly invoked the spirit of the departed composer—when engaged on that delicate and difficult piece of work, which he has completed with so much credit to himself and loyalty to Sullivan's memory. I say with credit to himself, for in the original numbers he was obliged to add, he has struck the Irish note—which, by the way, is *not* the sole property of any particular composer—and made his redcoats—who, also by the way, have appeared in almost every Irish play or opera since Boucicault—sing in good Devon with equal success.

It is always a tender and difficult task for one of the same craft to discuss the accomplishments of

another, however eminent or superior he may be. More especially in this case, when the emotion of his personal friends has hardly had time to subside. But I hope that anything that has been said has been offered in a spirit unbiassed and fair. And I cannot help thinking that the wish of the dead English composer would have been—if we could only have heard it—to ask for similar attention and justice to the living ones who have worked alongside of him, who will continue to follow him—and on his lines, I hope—in a long future array.

Whether he himself was completely satisfied with the sum of work he was permitted to do we shall never know. But, humanly speaking, he ought to have been as happily content with the result of his life labour as is the nation in the possession of the works of Arthur Sullivan.

Excellent rendered musical illustrations to the first and second lectures were contributed by the following students of the Royal Academy of Music: Miss Ethel Wood and Mr. W. R. Maxwell (vocalists), Miss May Mukle (violinello), Messrs. Gascoigne (pianoforte), Spencer Dyke, Stephen Champ, and Lionel Tertis (strings), and Miss Mukle (accompanist). Several distinguished members of the Savoy Theatre company lent their illustrative aid at the third lecture (on Comic Opera) with their well known intuitiveness.

CHURCH AND ORGAN MUSIC.

THE fifteenth public Service of the American Guild of Organists, held in All Angels' Church, New York, on May 16, took the form of a memorial service to Sir John Stainer, all the music, with the exception of the Preces and Responses and the Offertory Sentence, being selected from his compositions. It may not be without interest to our readers if we print what may be termed the Creed of the American Guild of Organists, an association somewhat akin to the Royal College of Organists:—

DECLARATION OF THE RELIGIOUS PRINCIPLES OF THE AMERICAN GUILD OF ORGANISTS.

To be read by the Chaplain and Members of the Guild, standing.

For the greater glory of God, and for the good of His Holy Church in this land, we being severally members of the American Guild of Organists, do declare our mind and intention in the things following:

We believe that the Office of Music in Christian Worship is a Sacred Oblation before the Most High.

We believe that they who are set as Choirmasters and as Organists in the House of God ought themselves to be persons of devout conduct, teaching the ways of earnestness in the Choirs committed to their charge.

We believe that unity of purpose and fellowship of life between Ministers and Choirs should be everywhere established and maintained. We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian Worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honour of God's House may be guarded in our time and in the time to come.

Wherefore we do give ourselves with reverence and humility to these endeavours, offering up our works and our persons in the Name of Him without whom nothing is strong, nothing is holy. Amen.



At Boston Parish Church (Lincolnshire), on the 20th ult., a special service was held in connection with the Dedication Festival. The orchestra and augmented choir (ninety voices) were under the direction of Mr. G. H. Gregory, organist, when his Evening Service in E flat was sung.

THE following is the specification of the new organ in the recently-erected Concert Hall of the Royal College of Music. The instrument has been built by Messrs. J. W. Walker and Sons, and presented to the College by its generous Director, Sir Hubert Parry:—

GREAT ORGAN (9 stops).

Double Diapason ...	16 feet	Harmonic Flute ...	4 feet
Open Diapason (large) ...	8 "	Twelfth ...	2 1/2 "
Open Diapason ...	8 "	Fifteenth ...	2 "
Wald Flute ...	8 "	Trumpet (heavy wind) ...	8 "
Principal ...	4 "		

CHOIR ORGAN (6 stops).

Gamba ...	8 feet	Suabe Flute ...	4 feet
Dulciana ...	8 "	Piccolo ...	2 "
Lieblich Gedact ...	8 "	Clarinet ...	8 "

SWELL ORGAN (9 stops).

Open Diapason ...	8 feet	Dulciana Mixture ...	3 ranks
Stopped Diapason ...	8 "	Contra Fagotto ...	16 feet
Echo Gamba ...	8 "	Horn ...	8 "
Voix Celeste (Tenor C) ...	8 "	Oboe ...	8 "
Principal ...	4 "	Tremulant ...	"

PEDAL ORGAN (7 stops).

Space reserved for Sub-Bourdon ...	32 feet	Octave (lowest 20 Notes from Open Diapason) ...	8 feet
Open Diapason ...	16 "	Flute (lowest 20 Notes from Bourdon) ...	8 "
Violine ...	16 "	Posaune (heavy wind) ...	16 "
Bourdon ...	16 "		

COUPLERS.

Choir to Pedal.	Swell to Choir.
Great to Pedal.	Swell to Great.
Swell to Pedal.	

Manual Compass, CC to C.

Pedal Compass, CCC to G.

Four Electro-Pneumatic Combination Pistons controlling Great Organ Stops and four controlling Swell Organ Stops.

(In addition to the above Pistons, there is an extra one to both Great and Swell Organs on which any combination can be set by the organist by means of switches on the stop jambs.)

Four Electro-Pneumatic Combination Pedals controlling Pedal Organ Stops, and four duplicating Swell Pistons.

Coupler, Great Pistons to Pedal Combinations.

Coupler, Pedal Stops to Swell Combinations.

Double-acting Pedal controlling Great to Pedal Coupler.

Tubular Pneumatic action to Manuals, Pedal and Draw-stops.

The Swell-shutters are controlled by a Balanced Pedal, or by the ordinary lever-pedal at the option of the player.

The organ is blown by four high pressure hydraulic engines supplied by Messrs. Watkins and Watson. The engines, feeders, and main bellows are situated in the basement of the building.

A GOOD IDEA.

IT is too often the experience of conductors and organisers of Diocesan Choral Festivals that some choirs are not quite so efficient as they ought to be. This difficulty seems to have been successfully met by the Edinburgh Diocesan Choral Association, an institution founded in 1865, and reconstituted in 1888. Rule VIII. of the Constitution is as follows:—

No choir will be permitted to take part in the Festival Service unless certified after inspection as efficient by the General Choirmaster.

Rule VII. specifies that the Cathedral Organist shall be the General Choirmaster. In a conversation we recently had with Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh, and, of course, the General Choirmaster of the Association, he spoke of the great success which has attended the enforcement of the above Rule VIII. His inspection of the affiliated choirs, though, as might be expected of him, very kindly and tactfully done, is nevertheless very searching. He rightly pays special attention to the all-important matters of monotony, chanting, &c., which are too often left to take care of themselves, with results that are slovenly and the opposite of devotional utterance. While every encouragement is given to honest effort by small choirs, such, for instance, as those who sing in Mission churches, discouragement is meted out to those whose work is not characterised by earnestness and efficiency. The result of this inspecting and weeding-out process has been very marked in the choral

music throughout the Diocese. Choral Festivals are held annually—in the Cathedral one year, and in the next year in one or two country churches. To the latter Festivals each of the city choirs sends a small contingent of singers—e.g., three sopranos, one alto, one tenor, and one bass. This is an excellent plan; as it not only educates and stimulates local interest, but decentralises. A simple anthem, service, &c., are selected for all the choirs, and an elaborate anthem, which is optional, for the larger choirs. The Choral Communion Office (Merbecke) has recently been included in the Festival scheme. A few months before each Festival, the Cathedral organist gives an exposition of the music, illustrated by the Cathedral choir, to the various choirmasters, in order that matters of *Tempi*, expression, &c., may be in full accord. May all success attend the Edinburgh Diocesan Choral Association in its good work for the cause of church music.

WHERE there's a will there's a way. So thought the late Professor Rintoul, of the National Board of Education, Dublin. The way of this gentleman was his testamentary dispositions, in which he willed the sum of £400 for various objects, including Presbyterian churches in Ireland. But this bequest is conditional—that is to say, it is 'strictly limited to those churches who use no Hymnal, but the Psalms [*i.e.*, the Metrical version of the Psalter] only, and in which no musical instruments of any kind whatsoever are used.' It seems evident that while this testator seems to have had a strong antipathy to hymns, he evidently showed a distinct predilection for whims.

ALDERMANIC ORGANISTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,

Your enquiry in 'THE MUSICAL TIMES' about 'Aldermanic Organists' prompts me to give you the following details about my father, who has been organist and the master of the Parish Church, Andover, Hampshire, for over thirty years. He has been a Councillor for twenty years, Alderman six years, Justice of the Peace three years, and he was Mayor of the town in 1893.

Yours very truly,

HERBERT W. CHUTER,

Organist and Choirmaster of Sherborne Abbey.

The Lawn, Sherborne,
June 16, 1901.

A CORRESPONDENT writes as follows:

Thinking the following incident might amuse the readers of 'THE MUSICAL TIMES,' I have taken the liberty of sending it to you.

The programme of an organ recital recently given in a church at Leicester included Bach's Toccata and Fugue in D minor. A gentleman, who arrived somewhat late, was shown into a pew occupied by a lady. The gentleman, wishing to know how many pieces had been played, turned to the lady and said, 'Excuse me, madam, but has the organist played the Bach?' 'Oh, dear, no!' she replied; 'he is only playing the organ this afternoon.'

ORGAN RECITALS.

Dr. Peace, St. George's Hall, Liverpool (his Sonata da Camera in D and Concert Fantasia and Moscheles's Hæmme à Handel, adapted by Best).—Mr. W. H. Speer, Trinity College Chapel, Cambridge (Præludium und Fuga in F major, Buxtehude).—Sir Frederick Bridge, Westminster Abbey (Organ Sonata, Clement Loret).—Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (Première Suite, Borowski).—Mr. William Reed, Chalmers' Church, Quebec (Marche Pontificale, Lemmens).—Mr.

Albert E. Workman, Emmanuel Church, Bootle.—Mr. George Rathbone, Cartmel Priory Church (Sketch, Op. 55, Edward MacDowell, and Allegretto, W. Wolstenholme).—Mr. R. H. Turner, Parish Church, Portsmouth (Meditation, E. d'Evry).—Mr. R. E. Parker, Wilmslow Parish Church.—Mr. R. J. Pitcher, Holy Trinity Church, Scarborough (Handel's Concertos, Nos. 2 and 4, in B flat and F).—Mr. Fred. Gostelow, Ilford Congregational Church (Toccata, in G, Dubois).—Mr. Philip V. King, The Cathedral, Bloemfontein (March in B flat, Silas).—Mr. W. E. Fairclough, All Saints', Toronto (Caprice in B flat, Guilmant).—Mr. Fountain Meen, Mildmay Wesleyan Church (Fantasia, Silas, and Grand Solemn March, Smart).—Mr. H. T. Gilberthorpe, Parish Church, Lynton (Festal March, Baptiste Calkin).—Mr. J. Matthews, St. Stephen's Guernsey.—Mr. Thos. Curry, St. Stephen's Walbrook.—Mr. Arthur Clements, St. George's Catholic Church, Rowan (Allegretto in E flat, Wolstenholme).—Mr. R. Woodthorpe Browne, Parish Church, Cudham (Choral March on 'Ein fest' Burg, 'Dudley Buck').—Miss Beatrice Thorne, Christ Church, Newgate Street (Variations on an original theme, E. H. Thorne).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (*In Memoriam* recital, Sir John Stainer, which included the following compositions by the lamented musician: A Jubilant March, Præludium Pastorale, and On a Bass).—Mr. H. L. Balfour, St. Matthias', Richmond, Surrey (Introduction and Air with variations, Best).—Mr. Charles Stott, St. Andrew's, Oakenshaw-cum-Woodlands (Larghetto in F sharp minor, S. S. Wesley).—Mr. A. Alexander, St. John the Evangelist's, Edinburgh (Introduction, Air and Variations in F, F. E. Gladstone).—Dr. E. J. Bellerby, Holy Trinity, Margate (Triumph Song, on a Sarum Melody, Pearce).—Mr. C. H. Moody, Holy Trinity, Coventry.—Mr. B. Loft-house, Hope Congregational Church, Wigan (Pastorale, Kullak).—Mr. Hallas, St. Michael's, Shelf (Andantino in D flat, Lemare).—Mr. Warren R. Hedden, St. John's, Waterbury, Connecticut (Grand Chœur in A, Salomé).—Mr. A. W. V. Vine, Tewkesbury Abbey (Rhapsodie, Op. 3, No. 7, Saint-Saëns).—Mr. A. Thompson, St. Paul's, Covent Garden.—Mr. M. B. Kidd, Forfar Parish Church (Three Pieces: The Question, The Answer, and Allegretto in A flat, Wolstenholme.)

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Harry J. Allpress, St. Benet and All Saints' Church, Kentish Town.
Mr. Reginald Bartle, St. Mary's, Northampton.
Mr. Ernest Brentnall, St. Mary the Virgin, Newcastle-on-Tyne.
Mr. Reginald Goss-Custard, St. John's Church, Deptford.
Mr. J. C. Long, St. James's Church, Marylebone.
Mr. Herbert D. Mackness, St. John's Church, Waterloo Road.
Mr. Samuel S. Page, Doune Parish Church, N.B.
Mr. Joseph Soar, All Saints' Collegiate Church, Derby.
Mr. C. W. Surridge, Old Ford Wesleyan Church.
Mr. Albert Thompson, Christ Church, Ealing.

Mr. Fred. Noakes (Bass), Canterbury Cathedral.
Mr. Horace Reid (Tenor), Parish Church, Birmingham.

A COMPLIMENTARY dinner to Dr. James Higgs, to celebrate the occasion of his receiving the honorary degree of Mus. Doc., was given at the Holborn Restaurant, on the 17th ult., when a gathering of some seventy ladies and gentlemen was presided over by Sir Frederick Bridge. The chairman made reference to many points of Dr. Higgs's career, dwelling specially upon his having been selected to fill the office of Dean of the Faculty of Music in the re-organised London University. A fitting crown to his life-work was found in this honour—'an honour,' said Sir Frederick, 'which has never been bestowed upon a man more worthy of it.' At the conclusion of Sir Frederick's speech he read an illuminated address, and presented Dr. Higgs with a cheque for £80. The amount was subscribed to by nearly every leading member of the musical profession, and was intended to defray the cost of a set of doctor's robes. Dr. Higgs, who then donned the robes, made a feeling and grateful reply.

A WONDERFUL ACHIEVEMENT.

(BY OUR SPECIAL CORRESPONDENT IN AMERICA.)

New York, June 10, 1901.

THE alternation of opera seasons between Covent Garden and the Metropolitan Opera House must have taught my English readers long ago that New York's interest in music ceases about the time that London's becomes active. There was nothing worth while to report on a month ago and there would be little more now were it not for a little town in Pennsylvania, of which perhaps few Englishmen outside those interested in the manufacture of steel ever heard. This town, which rejoices in the name of Bethlehem (and has Nazareth and Emmaus as neighbours), accomplished a deed which deserves a lasting record in musical history. A year ago I mentioned a performance of Bach's Mass in B minor by the Bach Choir of Bethlehem. It was the first performance of the work in its entirety in the United States, and the comment which it caused stimulated the enthusiasm and ambition of the choir and its conductor in such a degree that a second festival was planned for this year at which the Mass was not only to be repeated in its integrity, but the 'Christmas Oratorio' and the 'Passion according to St. Matthew' were also to be performed without abridgment. This feat, which is quite without parallel so far as my knowledge goes, was accomplished in the three days from May 23 to 25. No conductor of a choral society in the country outside the little town of Bethlehem would have dreamed of attempting such an undertaking, but the conductor of the Bach Choir is an extraordinary man, and the conditions which enabled him to carry out his extraordinary project are absolutely unique. His name is J. Fred. Wollé. He is a native of Bethlehem, a most accomplished church musician, an excellent organist, a pupil of the Munich Hochschule für Musik, and a devoted disciple of the great Johann Sebastian.

The town of Bethlehem, small as it is, has a notable musical history, and the Bach festival was, in a sense, the outcome of a century and a half of a musical culture quite different from that prevailing in any other place on this continent. It was founded by some of the Moravians whom Oglethorpe brought to Georgia in the first half of the eighteenth century, but who sought new homes in the Lehigh Valley when an effort was made to compel them to take up arms against the Spaniards—warfare being contrary to their religious principles. Whitefield, John Wesley's coadjutor, had preceded them, and employed the first settlers in building his manor house, which still stands near the present town. Then Count Zinzendorf, who had provided the Moravians with their German home at Herrnhut, in Saxony, came and gave the little community a permanent establishment. On Christmas eve, 1741, he conducted religious services in the loghouse occupied by the community. Leading the way into the portion of this structure occupied by the cattle, he sang an old pietistic hymn, beginning—

Nicht Jerusalem, sondern Bethlehem,
Aus dem kommet, was uns frommet,

and then and there gave the name Bethlehem to the settlement.

Those earnest Moravian settlers were not all cultured people, but they were under the guidance of cultured people who exercised a patriarchal influence and authority over them. They were no more pious and godfearing than the Puritans, but they brought different notions of religious worship with them, and prominent among these was a high appreciation of the beauty and efficacy of music as an agency of such worship. It seems extremely improbable that the Puritans brought a single instrument of music with them to America, but the colonists who came from Herrnhut, London, and other places to plant the Moravian Church in America must have done so; for though Bethlehem was founded in 1741, it is on record that viols of various kinds, French horns, and flutes were played in church two years later. As early as 1745 a custom was instituted, which still prevails and which added not a little to the beautiful solemnity that marked the recent festival. This custom is the use of trombones to make proclamations from the belfry of the church. Each concert was ushered in by the performance of chorals by a band of fifteen

trombonists. It was real four-part trombone music, moreover, for the church trombonists at Bethlehem, whose duty it is to announce the deaths of members of the Moravian Unity and accompany the dead with solemn strains to the grave, use the full quartet of instruments—soprano, alto, tenor, and bass trombones. Nowhere in my musical pilgrimages, save in Bethlehem, have I found soprano trombones in use.

In 1744 a class of theological students who were learning the Indian language in order to prepare themselves for the chief duty to which the Moravian Church set itself at the outset—that of carrying the gospel to the heathen—formed a *Collegium musicum* on the lines of *Collegia musica* of the German universities; in 1746 came the first organ, and in 1756 Benjamin Franklin wrote to his wife that he had heard very fine music in the Moravian Church at Bethlehem, with flutes, oboes, French horns, and trumpets accompanying the organ. In 1780 Bethlehem already boasted an orchestra, and in 1795 a string quartet was organised for the special purpose of playing Haydn's music. There was, in fact, a direct connection between the great composer and the little band in the backwoods of America through one of the Bethlehem congregation. This was a wheelwright, named Antes, who went out from his American home as a missionary among the Turks in Egypt, was bastinadoed, composed string quartets while lying in prison recovering from his hurts, and made the acquaintance of Haydn, who is said to have interested himself in his music, in Vienna. It is very likely that Haydn gave such kindly recognition to Antes because he was a Moravian. Among the rarities of my library is a copy of the notebook kept by Haydn during his two visits to London. On one page I find a list of London's musicians, with an occasional memorandum made as a memory-help. After the name of La Trobe, Haydn wrote 'Moravian (Herrnhütter) dedicated his clavier sonatas to me.' The score of Haydn's 'Creation' was brought to Bethlehem, the parts copied, and a portion of the work performed in 1811.

But I must not continue the recital of Bethlehem's musical history, interesting and remarkable as it is. My purpose in the above narrative has been simply to explain the phenomenon of the Bach festival. It was not a Moravian affair, though it took place in the Moravian Church, of which Mr. Wollé is organist, as he is also of Lehigh University in South Bethlehem; but without such antecedents as I have hinted at, I cannot understand how a community could be found that would provide a choir of 110 amateur singers willing to meet for practice two, three, and finally four times a week, in order to sing the three masterpieces of Bach. It was a lovely tribute to the town's love of serious music, and a peculiarly eloquent testimonial of Mr. Wollé's knowledge, enthusiasm, tact, and popularity. But even now the *credit* account has not been fully stated, for there was a secondary choir of 100 boys, who sang the *cantus firmus* in the first chorus of the Passion with an effect the like of which I have never heard in this country or abroad, and the orchestra was largely composed of amateurs, professional musicians being employed only for the principal parts. Among them were two New York hautboysists, who played the *oboi d'amore* which Mr. Frank Damrosch had constructed for the performance of the Mass by the Oratorio Society a year ago. If the enthusiasm inspired by the festival continues, I shall hope to hear Bach's music performed at Bethlehem with all the archaic instruments for which Bach wrote.

In every respect the festival was a most memorable and delightful affair. Bethlehem became, for the nonce, a Bach Bayreuth. The town is one of idyllic beauty, and it was filled with enthusiasts. The meetings took place in the church to which the listeners, including a large number of musicians from far-away places, were summoned by the music of the trombone choir. Two concerts were given each day, the works being divided so that they could be heard in their integrity without weariness; and the chorales were sung by the congregation as well as the choir. The choir was letter-perfect in the music (so perfect, indeed, that for a time Mr. Wollé seriously thought of having the Mass sung without book), and the participation of the congregation in the chorales stimulated the interest marvellously. This device, which I had seen attempted in the performance

of the 'Passion,' long years before, in Boston, but without success, was entirely successful in Bethlehem, where so many of the beautiful old Lutheran hymns were familiar as household words to a large element of the community. The enterprise was conducted with modesty and decorum, and its artistic significance was set down by the visiting critics from New York and Philadelphia in words of enthusiastic praise. Nothing finer has ever been done to develop a Bach cult in America.

H. E. KREHBIEL.

REVIEWS.

HARVEST ANTHEMS.

There shall be an heap of corn in the earth. By Cuthbert Harris.

Father of mercies, full of love. By John E. West.

I will give you rain in due season. By Herbert W. Wareing.

And the Lord said. By the Rev. T. W. Stephenson.

The earth is the Lord's. By J. Hopkins.

(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

It may be said that the various requirements of church choirs are all met in the above collection of harvest anthems. That by Dr. Cuthbert Harris provides short solos for soprano and tenor voices, and a section that could be sung as a quartet, in addition to stirring opening and closing choruses. Mr. West's anthem is eminently devotional in character, the text being a setting of the words forming Hymn No. 388 in 'Hymns Ancient and Modern.' The first six words are allied to a musical phrase which is used as a motto theme, and this, given out by a soprano soloist, imparts to the music artistic unity. The choral writing is simple, but so deftly designed that admirable variety and contrast are attained. The example by Dr. Wareing opens with a solo of some extent, suitable for tenor or soprano voice. The succeeding chorus is melodious and pastoral in character, and the anthem closes with the imposing hymn tune 'Nun danket alle Gott.' Mr. Stephenson's music makes small demands on the vocal and musical abilities of its exponents; but it is very bright and effective, and will doubtless be acceptable to many choirmasters. 'The earth is the Lord's,' composed by the late organist of Rochester Cathedral, and a brother of the late Dr. E. J. Hopkins, is a good example of English Church music. It commences with a solidly written chorus in four parts. This is succeeded by a bass solo, which leads into a section that would form an admirable quartet. The concluding chorus is flowing in character and contains some well designed contrapuntal passages.

EVENING SERVICES.

Magnificat and Nunc Dimittis in E and F, by Edwin H. Lemare. *In E,* by Arthur Henry Brown. *In C,* by H. Walford Davies. *In A,* by George H. Westbury. *In C,* by J. Christopher Marks, Junr.

(Novello's Parish Choir Book.)

[Novello and Company, Limited.]

The setting of the evening canticles in the key of E, by Mr. Lemare, is laid out for solo voices, chorus, orchestra, and organ, and possesses considerable musical importance. The Magnificat contains a tenor solo extending over thirty-four bars, and a 'verse' portion, the effectiveness of which would be increased if it were sung as a quartet. The choral writing demands a well-trained choir, and although the harmonic scheme is bold, no exceptional difficulties are presented, and, well rendered, the music would be very impressive. The other setting, in F, is, for the greater part, for voices in unison, supported by an effective organ accompaniment, but sundry transitions into vocal harmony are deftly managed, and produce excellent effects. Choirs stronger in men than in boys will find this service admirably suited to their means.

Mr. Brown's music is stated to be 'for use on festival days,' but it is by no means of an elaborate description, practically consisting of a series of richly harmonised chants. Dr. Walford Davies has written at some length, his music covering sixteen octavo pages. The composition includes short solo passages for soprano and tenor, and some of the entrances of the voices demand precision of attack, but the intervals will not be found difficult to read by average choristers. The work is most suitable to large choirs. Mr. Westbury writes with a keen sense of effect, especially with regard to the organ part, which, without being at all difficult or disturbing to the voices, greatly enhances the interest of the music. The example under notice is an excellent specimen of his talent and skill. The setting by Mr. Marks, Junr., is bright and melodious, and will be found admirably suited to choirs of limited means.

VIOLIN MUSIC.

Ballade for Violin and Pianoforte. By W. Handel Thorley. [Novello and Company, Limited.]

A PIECE of some merit. The middle section is strongly suggestive of the influence of Brahms. There are beautiful points in it, but the interest is not well maintained.

Arioso für Violine und Clavier. Componirt von J. D. Dabis. [Amsterdam: De Nieuwe Muziekhandel.]

A CLEVERLY written and effective solo piece.

Irish Romance for Violin and Pianoforte. By Ralph H. Bellairs. [Alfred Lengnick.]

AN Irish Rhapsody on two tunes, a lovely minor melody and a jig that will make an Irishman foot it at a pretty pace; these are skilfully wrought, and the whole is a stirring piece that will find many admirers.

Böhmische Tänze und Weisen für Violine mit Begleitung des Pianoforte. Op. 10. Four hags. By Otakar Sevcik. [Leipzig: Gebrüder Hug and Co.]

ONLY a violinist of the first rank could hope to deal with these exceedingly difficult works in public. They are dedicated to his pupil Jan Kubelik, who will doubtless include some of them in the *répertoire* of his recitals.

Bridal Song. Words by Shakespeare and
Graceful Dance. Pianoforte Solo. By Paul A. Rubens. [Metzler and Co.]

THE above music has acquired some distinction by being heard in Mr. Beerbohm Tree's recent production of Shakespeare's 'Twelfth Night' at Her Majesty's Theatre. The song and the dance are both very simple, but they possess melodic charm and, moreover, they are neatly written.

THE PHILHARMONIC SOCIETY.

DR. COWEN'S Symphony, No. 6, in E ('The Idyllic'), was the chief feature in the programme of the fifth concert, on May 23. The work, originally produced at a Richter concert in 1897, was then noticed in these columns, and we have only to add that under the composer's direction it was ably performed and well received. A new song cycle by Mr. Landon Ronald pleased greatly; the music is melodious and the scoring effective; the various numbers (Daybreak, Morning, Evening, and Night) follow one another without break, or, we should rather say, are connected by means of short interludes having thematic significance. Herr Jan Kubelik displayed his fine technique in Paganini's Concerto in D, but afterwards he showed by his interpretation of Bach's 'Chaconne' that he aspires to higher things.

At the sixth concert, on the 6th ult., Madame Carreño played Grieg's Pianoforte Concerto, and her rendering of this romantic work was excellent; she entered thoroughly into the spirit of the music—music which counts for little unless technical skill is allied with sympathetic feeling. The

EASY HARVEST ANTHEM.

Job xxxvii. 14; Ps. lxxv. 6, 7, 9, Paraphrased;
and two verses of a Hymn by MARGARET ANN HEADLAM.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Maestoso.

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

Hear - en un - to this, *rall.*

Hear - en un - to this, hear - en un - to

Maestoso. ♩ = 84.



f *dim. rall.*

Ped

Poco lento.

Stand still, stand still, and con -

Stand still, stand still, and con -

Stand still, stand still, and con -

Stand still, stand still, and con -

this : Stand still, stand still, and con -

Poco lento. ♩ = 76



p

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Tempo lmo.

sid - er the won-drous works of God.

sid - er the won-drous works of God.

sid - er the won-drous works of God.

sid - er the won-drous works of God.

Who by His strength setteth fast the

Who by His strength setteth fast the

Tempo lmo. ♩ = 84.

Sw. mp poco accel. Full Sw. Gt.

mountains, Who by His strength setteth fast the mountains; Who stilleth the roar - ing of the

mountains, Who by His strength setteth fast the mountains; Who stilleth the roar - ing of the

Sw. Gt. Sw.

Poco lento.

pp Stand still, stand

pp Stand still, stand

rall.

seas, and the roar - ing of their waves. *pp* Stand still, stand

seas, and the roar - ing of their waves. *pp* Stand still, stand

Poco lento. ♩ = 76.

rall. dim. p

still, and con - sid - er the won-drous works of God.

still, and con - sid - er the won-drous works of God.

still, and con - sid - er the won-drous works of God. Who

still, and con - sid - er the won-drous works of God.

p Sw.

Ped.

Allegretto.

vis - it - est the earth and wa - terest it, Who vis - it - est the

Allegretto. ♩... 96.

Ch.

legato.

Sw.

earth and wa - terest it, and great - - - - - ly, and

great - - - - - ly en - rich - - - - - est it, . . Who

rall.

rall.

SOPRANO SOLO.

a tempo.

Who vis - it - est the earth, Who vis - it - est the

TENOR SOLO.

vis - it - est the earth,

Who vis - it - est the earth and

FULL.

Stand . . still, stand . . still, and con -

Stand . . still, . . stand . . still, and con -

Stand . . still, . . stand . . still, and con -

Stand . . still, . . stand . . still, and con -

Org. ad lib.
*pp a tempo.**senza Ped.**cres* . . . *cen* . . . *do* . . . *molto.*

earth and wa - terest it, and great - ly en - rich - est it, and great - ly en -

wa - terest it, and great - ly en - rich - est it, and great - ly en -

cres . . . *cen* . . . *do* . . . *molto.*

- sid - - - er, con - sid - - er the won - drous,

cres . . . *cen* . . . *do* . . . *molto.*

- sid - - - er, con - sid - - er the won - drous,

cres . . . *cen* . . . *do* . . . *molto.*

- sid - - - er, con - sid - - er the won - drous,

cres . . . *cen* . . . *do* . . . *molto.*

- sid - - - er, con - sid - - er the won - drous,

cres . . . *cen* . . . *do* . . . *molto.**Ped.*

rich - est it with the riv - er of God.

rich - est it with the riv - er of God.

won - drous works of God.

won - drous works of God.

won - drous works of God.

won - drous works of God.

f *mp* *rall.* *ad lib.*

VERSE. ♩ = 76 to 80.

Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the

VERSE.

Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the

VERSE.

Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the

VERSE.

Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the

♩ = 76 to 80.

sick - le, crowns the gold - en year. Store them in our gar - ners :

win - now them with care : Give to God the glo - ry in our praise and prayer.

rall. a tempo.

FULL. Maestoso, un poco meno mosso.

Glo - ry to the Fath - er, Who be - held our need ;

Glo - ry to the Fath - er, Who be - held our need ;

Glo - ry to the Fath - er, Who be - held our need ;

Glo - ry to the Fath - er, Who be - held our need ;

Maestoso, un poco meno mosso. ♩ = 72.

rall. f riten.

Glo - ry to the Sa - viour, Who hath sown the seed ;

Glo - ry to the Sa - viour, Who hath sown the seed ;

Glo - ry to the Sa - viour, Who hath sown the seed ;

Glo - ry to the Sa - viour, Who hath sown the seed ;

a tempo. *riten.*

Glo - ry to the Spi - rit, giv - ing the in - crease ; Glo - ry, as it

Glo - ry to the Spi - rit, giv - ing the in - crease ; Glo - ry, as it

Glo - ry to the Spi - rit, giv - ing the in - crease ; Glo - ry, as it

Glo - ry to the Spi - rit, giv - ing the in - crease ; Glo - ry, as it

a tempo. *ff*

has been, is, and ne'er shall cease ! A - - - men.

has been, is, and ne'er shall cease ! A - - - men.

has been, is, and ne'er shall cease ! A - - - men.

has been, is, and ne'er shall cease ! A - - - men.

poco rit. *fff* *poco rit.* *fff* *poco rit.* *fff* *poco rit.* *fff*

programme included Tchaikowsky's interesting Overture 'Romeo and Juliet' and Dvorák's 'From the New World' Symphony. Madame Nevada was announced to sing; at short notice, however, Madame Marchesi appeared in her place, winning much favour by her forcible delivery of 'Divinités du Styx.'

DR. ELGAR'S NEW OVERTURE.

At the seventh and last concert, on June 20, was produced a new Overture, 'Cockaigne' ('In London Town'), from the pen of Dr. Edward Elgar, a composer from whom, after his Orchestral Variations and his 'Dream of Gerontius,' great things are naturally expected. One hearing of this 'Cockaigne' Overture is not sufficient for its due appreciation, but throughout one feels it to be the work of a composer of strong feeling and of rare power in expressing his thoughts. There is vigorous, healthy life in the music, though so full of interesting details of workmanship that it cannot be summed up in haste. The overture has not only a title, but also a programme, and we would frankly acknowledge that, however much it may add to the meaning of the score, the attempt to follow it while listening to the music proved somewhat arduous. The story, or 'argument,' is so intimately connected with the varying moods of the music, that it seemed unfair to try to judge the latter merely from a purely abstract point of view. For the moment, then, let us record the fact that in 'Cockaigne' we have a work of high purpose and of high merit, and one which ought soon to be heard again. It was brilliantly performed under the composer's direction, and if the audience could have had its own way the overture would have been repeated. Mr. Leopold Godowsky played the pianoforte part of Brahms's Concerto in D minor (Op. 15). The performance, as regards technique and taste, was admirable, albeit we should have liked a more intense reading of the first and last movements. Miss Maud Powell was heard to advantage in Tchaikowsky's Violin Concerto in D. She plays with vigour and with feeling, and her brilliant execution won for her much applause. It was, however, in the expressive *Canzonetta* that she satisfied us best. Schubert's 'Unfinished' Symphony, with which the programme opened, was thoroughly well rendered; yet we think that the *Andante* would have gained by being taken one shade faster—it is marked *con moto*. Miss Lydia Nervil sang songs by Mozart and Massenet, and was much applauded. All the concerts have taken place at Queen's Hall.

ROYAL COLLEGE OF MUSIC.

In the presence of the Duke of Cambridge and a large audience the inauguration of the new Concert Hall attached to this Institution took place on the 13th ult. The hall is built from designs by Mr. Sidney Smith, and will seat an audience of about 900 persons, while the platform will accommodate 230 performers. There is no decoration at present, the room being simply white throughout. Thanks to the generosity of Sir Hubert Parry, the hall is already provided with a three-manual organ, built by Messrs. J. W. Walker and Sons, the specification of which we give in our Church and Organ Music section.

The excellent acoustic properties of the new concert hall were fully demonstrated at the opening concert, when an exceptionally interesting programme was provided. It included Gibbons's noble anthem 'Hosanna,' sung under the direction of Sir Walter Parratt; the tenor song, 'Onaway! Awake, beloved!' from Coleridge-Taylor's 'Hiawatha,' sung by Mr. Harold White; the Overture to 'Die Meistersinger'; Saint-Saëns's Rondo Capriccioso for violin, played by Mr. Haydn Wood; the slow movement and *Finale* from Tchaikowsky's Pianoforte Concerto in B flat minor, played by Miss Ethel Wilson; and last, but by no means least, a new Ode, composed specially for the occasion by Sir Hubert Parry.

The fine poem, 'Ode to Music,' is written by Mr. Arthur C. Benson. In the first stanza music is declared to be the earliest and the latest dream of the 'Soul of the World'; in the second the poet tells of voices of birds, of the sea's 'monotonous undertone' of moaning winds—'songs of earth,' to quote his words, 'in artless disarray'; in the third of the 'ampler message of the soul' which has

come with the march of years; and, finally, the wish is expressed that the newly built temple may be the abiding-place of the best music. From this brief summary of the poem it will be seen how well it is fitted to inspire a composer. Sir Hubert Parry's music reflects admirably the spirit of the words, and, notwithstanding its outward simplicity, it shows the hand of a master. The second and third sections offer opportunities for some realistic touches, but they are not in any way forced, and are therefore effective. The final chorus lacks neither breadth nor dignity: it includes a soprano solo, excellently sung by Miss Gleeson White, and a quintet, in which Miss Esmé Atherden, Miss Bingham Hall, and Messrs. Walter Hyde and Samuel Epstein were associated with the first-named vocalist. The composer conducted, and the Ode was enthusiastically received. The remainder of the concert was directed by Professor Stanford.

PURCELL'S 'FAIRY QUEEN' MUSIC.

REFERENCE was made last month in these columns to the music written by Purcell for an anonymous adaptation of Shakespeare's 'Midsummer Night's Dream.' Many numbers from the score were performed on Saturday afternoon, the 15th ult., at St. George's Hall, under the direction of Mr. J. S. Shedlock. The music had been judiciously selected from all the acts of the piece so as to give a fair idea of the whole, and it was received in a manner that testifies eloquently to the increasing estimation in which Purcell is held by all musicians.

The 'Fairy Queen' score was lost in 1700, five years after the composer's death, but after two centuries it has, as already stated in these columns, been found. The programme of the concert had been arranged before this important discovery was made; nevertheless, several numbers, hitherto completely unknown, were added to it—viz., 'See even Night,' a fine soprano song with accompaniment of three muted strings, a characteristic baritone solo and chorus, 'Hush, no more,' a bold 'Dance for the Green Men,' and a quaint 'Dance of Haymakers.' Of the remaining numbers of the programme we would single out for special mention two duets for soprano and baritone, a bright chorus, 'May the God of Wit,' with echo effects, the dignified 'Winter' song, a brilliant soprano solo, 'Hark! the ech'ing air,' and a stately 'Symphony.' The music originally produced in 1692, three years before Purcell's death, certainly ranks amongst his finest efforts.

The music on this occasion was given in concert form, and was interspersed with judicious explanatory comments by Mr. E. F. Jacques, who indicated the connection of the music with the scenes. The solos were undertaken by Miss Evangeline Florence, Mr. John Strafford, and Mr. Denis O'Sullivan—the first and last-named singing with admirable effect—and the choruses were sung by a choir composed principally of members of the Purcell Operatic Society. The orchestra (led by Mr. Sigmund Beel) was excellent. It included two 'Bach' trumpets, two oboes, and a harpsichord, the last-named was ably played by Mrs. Dolmetsch and occasionally by the conductor, Mr. Shedlock, to whom every credit should be given for affording an opportunity of hearing this fine example of the great English composer's work.

THE ROYAL OPERA.

PROFESSOR STANFORD'S 'MUCH ADO ABOUT NOTHING.'

THE chief event, so far, of the present season has been the production of Professor Stanford's new opera, which was given in English, *mirabile dictu*, for the first time on May 30. From the days of Mozart and Gluck onwards, composers have found it extremely difficult to meet with a libretto to their taste. After Beethoven had written his 'Fidelio' he never made a second attempt, although many a text-book was offered to him. Mendelssohn, again, was always trying to secure a satisfactory libretto, yet did not succeed. Wagner, of course, stands at the head of the non-contents; but he took the bull by the horns and wrote his own texts. Professor Stanford has not been so

bold. Mr. Julian Sturgis, however, has provided him with a book in which, for operatic purposes, Shakespeare's play is cleverly dealt with. Here and there, as in the plotting of *Don John* against the *Prince*, in the church scene, or in the *dénouement*, when the treachery of the former is discovered, the story, as told on the stage, loses something of its point and meaning. But then, it must be remembered that 'Much Ado about Nothing' is a play with which the general public is not unfamiliar. Mr. Sturgis no doubt felt, therefore, that he could safely compress his material.

And now for the music! When a composer sits down to write an opera he must feel the danger of yielding too much to the strong influence of Wagner. Some composers give themselves up to it and produce music, often clever, but of no real interest. In this matter Professor Stanford has kept within due limits, or, we should rather say, his catholic tastes, his wide knowledge, and his power of assimilating various styles have prevented him from slavishly imitating one master. He uses representative themes, and, we think, wisely. No fault is found with composers who imitate the form of the sonata or symphony as established by Haydn and Mozart. Why then should any blame attach to one who adopts means which are so natural, and, when skilfully employed, so helpful? It is only when attempt is made to out-Wagner Wagner that condemnation becomes just. Then again much depends upon the guiding themes themselves. In the opera under notice they have character, so that when they recur they are recognised without difficulty. There is no overture or prelude to the work, but our composer is not the only one now-a-days who avoids that which formerly seemed so essential a part of an opera in order to prepare the minds of the audience. We rather fancy the omission is due to the fear of coming into direct comparison with Wagner, who, like Bach in fugue, seems to have said the last word in prelude.

In Act 1, before the rise of the curtain, lively music is heard; guests gathering in the great hall of *Leonato's* house for the masque are singing in quaint, pleasing strains how ladies need 'sigh no more,' since 'men were deceivers ever.' When *Benedick* delivers his honest opinion concerning *Hero*, the somewhat Weberish music is well in keeping with the jaunty character of the man, and we afterwards find the same or similar music connected with him. *Hero* has a special theme, one, indeed, of considerable charm. And while on the subject of representative themes, we may mention one typical of *Beatrice* and another of *Don John*, the villain of the piece. To name all would, however, serve little purpose. We would rather point out some salient passages in the work. The revelry in *Leonato's* house commences with a dance, consisting of a quaint, dignified saraband, and this is followed by a sprightly Morris dance. The music accompanying the smart passage of words between *Beatrice* and *Benedick* is light and humorous. A bright quartet, with a merry 'Fa, la, la' refrain for *Hero*, *Claudio*, *Don Pedro*, and *Leonato* also deserves mention. This first act ends effectively with an extended version of the opening chorus. In Act 2, which we are inclined to regard as the best of the four, there is a graceful serenade sung by *Claudio* beneath the window of his fair lady love, and with such success that she comes down into the garden, and they both join in a love duet. The impassioned opening phrase of this duet plays an important part in the tragic scene when *Claudio* is led to believe that *Hero* is not faithful to him, and again towards the close of the opera when the villainous accusation brought against her is proved false. The hatching and the carrying out of the well-meaning plot whereby *Beatrice* and *Benedick* are induced to declare their mutual love is accompanied by music which fits the scenes like a glove; there is a Mozartian lightness and a spontaneity about it which are most delightful. At the close of the act, when *Margaret* impersonates *Hero*, the writing becomes truly dramatic, and the use of representative themes most striking. Both here and in the rest of the work the composer says what he has to say in terse manner; there are 'just the right number of notes, and no more.' When it is remembered that even the greatest of dramatic composers indulged in lengths, and not always heavenly ones, the restraint shown by Professor Stanford is altogether remarkable; it argues a strong power of commendable self-criticism.

The Third Act presents the exciting scene in the church. But we do not regard this as the most impressive section of the work, although there is some powerful writing—as, for instance, in the opening instrumental introduction, some clever and effective contrasts between the solemn singing of the Friars and the agitated music connected with the unhappy maiden and the deceived *Claudio*.

The last act contains the well-known scene with the two 'foolish officers,' *Dogberry* and *Verges*, and the music is exceedingly quaint and humorous. The happy ending to the play furnishes opportunity for bright strains, and by way of conclusion we have a brief chorus founded on the one heard at the commencement of the opera.

The performance, under the direction of Signor Mancinelli, was excellent. Miss Suzanne Adams (*Hero*) sang well and acted gracefully. Miss Marie Brema sang well; but the part of *Beatrice* is not one in which she appears to the best advantage. Messrs. Coates (*Claudio*), Bispham (*Benedick*), Blass (*Dogberry*), and M. Plançon (*Friar*) all deserve praise. The chorus, principally from the Royal College of Music, acquitted itself with credit. A new portable pipe organ, built by the Positive Organ Company, was used in this opera for the first time with good effect.

Another performance worthy of mention was that of 'Tristan,' in which Madame Ternina as the heroine—if the ill-fated *Isolde* can be thus named—made full display of her great vocal and histrionic gifts. With her were associated Miss Marie Brema (*Brangane*), Herr Van Dyck (*Tristan*), and *Kurwenal* (Herr von Rooy), who all helped towards a great rendering of a great work. The orchestral playing under Herr Lohse was of high excellence.

Verdi's 'Otello' was performed on the 15th ult., with Signor Tamagno in the title-role. His strongly realistic impersonation of the *Moor*, together with his powerful singing, created a deep impression. Miss Emma Eames, both in looks and voice, proved a most acceptable *Desdemona*. Herr Scotti as *Iago* also won great and well-deserved honours.

'CHROMATICISM IN HARMONY.'

At the meeting of the Musical Association, held on the 11th ult., a paper, entitled 'Chromaticism in Harmony,' was read by Mr. Herbert Westerby, of Elgin.

The view put forward by the lecturer was in favour of the systematisation of the relations between the chromatic and diatonic elements, and this, he contended, could be conveniently accomplished by taking the principle of chromaticism as a basis. This principle he described as the 'temporary inclusion of any foreign element within the prevailing tonality,' which element could consist of either detached chords or complete passages—the latter designated as examples of chromatic tonality or chromatic keys—and those most in use were situated on the Minor and Major 6th, 3rd, and 2nd of the key, forming, as it were, two triads of chromatic tonality; others, in similar use, were the more nearly related keys.

The contents of these keys provided, from a composer's point of view, the chromatic chords available and in use at the present day—those from the tonic minor or major were considered so modally related, as the lecturer thought that for purposes of key relationship the two modes should be considered as forming 'duality of key or mode.' For the above scheme the 12-note so-called chromatic scale was shown to be insufficient, and though the 17-note scale would temporarily suffice, the complete scale of twenty-one harmonic intervals was advocated for harmonic purposes, while the tempered chromatic scale was, for Europeans, pre-eminently the melodic formula.

The relationship of keys was based, not on mathematical ratio of the tonics, as in the Day System, but on the lesser effect of key disturbance, in which the relative minor of the tonic and the subdominant stood first; the close connection between the respective scales of the same was also shown. The duality of mode as represented in the chords of mixed origin, as in the chord of the major 9th and minor 13th, provided a simple harmonic explanation of the chords of the augmented 6th, which thus appeared not, as in most English text books, on the minor 6th of the key, but on the minor 6th of the relative minor

(a connection noted before) and coinciding with the ground note as given in Jadassohn—viz., on the subdominant of the major.

Some objection might be taken to the upward resolution of the minor 13th (compound 6th) as representing the augmented 6th; but examples were given from Jadassohn and elsewhere, which justified the assertion that where there was no cadential position the direction of resolution of discordant notes was a matter of indifference so long as it was carried out by step. Where the cadence came in (or the simulation of one) its superior power compelled the orthodox resolution of one of the discordant notes by step; but the other was free to leap, especially if it occurred in the bass, and this accounted for the irregular resolution of chords of 'indefinite dominant aspect,' such as the 'added 6th,' secondary chords of the 7th, and some chords of the augmented 6th.

Finally, the lecturer advocated chromatic analysis, not according to root or ground note, nor fictitious assumption of chromatic alteration of notes which could not be altered, but according to the tonality of the intruding element.

In the discussion which followed, Mr. Thelwall advocated the theoretic recognition of the equal temperament system. Mr. Westerby, while sympathising with the idea, remarked that, from a practical point of view, the theoretic reduction of all music to equal temperament notation must be considered as Utopian. Mr. Arthur H. D. Prendergast presided.

SIR ALEXANDER MACKENZIE'S DRAMATIC SUITE 'CORIOLANUS.'

THE incidental music to plays is often so commonplace that little heed is given to it; it serves to play the people in, to colour certain scenes, also to help on conversation between the acts. Anyhow, music has little chance under such circumstances of having any merits which it may possess recognised. Hence Sir Alexander Mackenzie did well to arrange some of the most important pieces written for the production of Shakespeare's 'Coriolanus,' in the form of a Dramatic Suite for orchestra, for the concert-room. It was produced, under his own direction, at the Verdi Memorial concert given at the Queen's Hall, on Saturday afternoon, the 8th ult. First came the fine Prelude, with its themes typical, the one of *Coriolanus*, the other of his wife and mother. The second movement is the Prelude to Act 3, containing the brisk march-tune identified with the Volscians, also treatment of themes of a pathetic character. The third, constructed from the music to two scenes, ends with the noble 'Dead March.' The final movement, which includes some graceful 'flower' music, commences vigorously, and ends with lively tarantella-like strains. At the conclusion of the Suite the composer was recalled to the platform. An exceedingly fine performance of Verdi's 'Requiem,' was then given, under the direction of Signor Mancinelli; the soloists were Madame Sobrino, Miss Marie Brema, Signor Anselmi, and M. Plançon.

ROYAL ACADEMY OF MUSIC.

SEVERAL young artists of promise appeared at the concert given by the Royal Academy of Music on the 21st ult., at the Queen's Hall. Mr. Claude Gascoigne's playing of the solo part of M. Saint-Saëns's Pianoforte Concerto in C minor (Op. 44) was clear, crisp, and intelligent. Mr. Herbert Macfarren also showed much skill in two movements from Grieg's Pianoforte Concerto, and the respective violin and violoncello playing by Miss Margaret S. Holloway and Miss Ethel Pettit testified to good training. The most successful of the singers was Mr. Dalton Baker of whom more may be expected to be heard in the future. Other vocalists who merit encouragement are Miss Margaret Llewellyn, Miss Edith Patching, and Mr. Henry F. Plevy. The programme contained two compositions by students, a song of ambitious character, entitled 'Riga's last song,' by Mr. A. von Ahn Carse, and two pieces severally named 'Dolly's lullaby' and 'A

pillow-fight,' from an orchestral suite called 'Childhood,' by Mr. Alfred H. Barley. The vocalist in the first-named was Mr. Edward F. Barrow, who was somewhat overpowered by the orchestration. The orchestral pieces show imagination and aptitude, the 'Pillow-fight' in particular being a very bright and clever little piece. Sir Alexander Mackenzie conducted with his usual watchful care.

'THE GOLDEN LEGEND' AT THE CRYSTAL PALACE.

THE 163rd anniversary festival of the Royal Society of Musicians took place at the Crystal Palace, on the 22nd ult., and was made memorable by an imposing performance of Sir Arthur Sullivan's Leeds cantata, 'The Golden Legend,' the work being given on the great orchestra by a band and chorus of about three thousand performers. The choir was an exceptionally capable body, and the voices were not only rich and pure in quality, but the tone was admirably balanced. Under these conditions, with Mr. August Manns as conductor, there resulted very fine renderings of the chief choruses, notably of the beautiful 'Evening Hymn' and 'O pure in heart.' Great dramatic perception was also shown by the choristers in the choral passages consequent on *Friar Angelo's* reception of *Elsie*, and the precision with which the exclamations of the people were delivered was a remarkable proof of the alertness and training of the singers. Very few words are needed concerning the soloists. Madame Albani, in excellent voice, sang the affecting air 'My Redeemer and my Lord' with her usual purity and fervour; Madame Marian Mackenzie was an admirable exponent of the music of *Ursula*; and Mr. Ben Davies and Mr. Andrew Black respectively delivered the tenor and bass solo passages and airs with the utmost effect attainable in so vast a space. The cantata was preceded by Wagner's 'Kaisermarsch,' the imposing element of which obtained full expression from the exceptionally large orchestra.

MUSIC COMPETITIONS IN NORTH YORKSHIRE.

UNDER the pleasant and fanciful title 'Tournaments of Song,' some music competitions have been established in the Yorkshire dales. One, for Wensleydale, has been held during four successive years at Leyburn, while the other, which serves the neighbouring Swaledale, was held last month for the second time. Some objection has been raised locally to these competitions, so far as they are directly aimed at the improvement of church music; but while one must sympathise with those who, very properly, desire to maintain the devotional element in psalms and anthems, it seems possible—and indeed experience has shown it is possible—to conduct these competitions in such a manner as to satisfy any reasonable objections on the side of reverence or the like, and to emphasise the educational principle which is at the root of all properly conducted competitions. Of their great practical value there can be no manner of doubt.

The Leyburn Tournament was held on May 17 and 18. The singing of the village choirs in Goss's anthem 'O taste and see' was rather worse than indifferent, but this only emphasized the need for the standard of comparison and critical remarks which are possible on such an occasion, and, if only Mr. T. T. Noble's sound and practical advice were taken to heart by the choirmasters and singers present, great good will have been done. The desirability of anthem singing in parish churches is a matter which may reasonably be debated, but in any case anthems are not a necessary part of divine worship, and much of their *raison d'être* has gone if they are not sung at least 'decently and in order.' The larger choirs did better, and their standard, in anthems by Ouseley and Stainer, was much higher. Askrigg was first in this class, while in the important Madrigal class the well-trained Bedale Musical Society sang so finely as to obtain fifty-six marks out of a possible sixty. There were also classes for vocal quartets, whose worst fault was, speaking generally, the very common one of exaggerating points of expression that besets so many amateur and not a few professional musicians.

An interesting and promising feature in Wensleydale is the ability shown by some of the juvenile instrumentalists. A concert was given in connection with the competitions, and was conducted by the Hon. Lucien Orde-Powlett, whose unassuming but thoroughly practical services to music in this district cannot easily be overrated.

The Swaledale Tournament, which is in a sense the daughter of the older one in Wensleydale, was held on the 5th and 6th ult., and here again Mr. Tertius Noble, the organist of York Minster, was the judge, and added to the usefulness of the competitions by his helpful and practical comments. The children were taken on the opening day. Reference has been made to a certain lack of resonant and beautiful tone in the voices of these country districts, but there was also evidence of lack of proper teaching, and it was very significant that the Richmond Parish Church choir boys, though presumably their physical gifts do not materially differ from those of their neighbours, far exceeded all others in the finish of their singing. Among the young violinists and pianists there were a small proportion—about two in each case—who had been soundly trained, but the others were immature. The senior pianists appeared to less advantage, but this was, at least in part, attributable to the choice of so difficult a test piece as Beethoven's Sonata in F (Op. 10, No. 1). This was surely a mistake, for while it is imperative to hold up a high standard, it is important not to unduly discourage competitors. There was some really excellent singing of Shield's Trio for female voices, 'O happy Fair'; both the competing trios did well, but the winners realised the spirit of the piece exceptionally well. Another interesting class was local choral societies, and here the two towns of Richmond and Northallerton had a hard struggle for superiority; but in the end the Richmond Society, under the organist of the Parish Church, Mr. W. Ellis, a zealous and able musician, won the day. The first place in the pianoforte trio class was won by three sisters, the Misses Yeoman, two of whom act as the honorary secretaries of these competitions, which owe much, in every sense of the word, to their active sympathy. At the concert in connection with the competitions, Mr. Orde-Powlett conducted a selection from Handel's 'St. Cecilia's' Ode.

LOWER RHINE MUSIC FESTIVAL AT COLOGNE.

My experience of the Lower Rhine Music Festivals dates from 1854, when, as a student at the Rhenish Music School in Cologne, under Ferdinand Hiller, I had the honour, as it was then regarded, of singing in the chorus of the Festival, which was held that year at Aix-la-Chapelle, under the direction of P. J. von Lindpaintner. This was my first taste of a German music festival, and never have I forgotten the pleasure and excitement which it brought me. It was like entering into a new world. Since that date I have attended several of these festivals, but always at Düsseldorf, and reported them either in the *Musical World*, *Athenæum*, or *Guardian*. Allowing for the Jubilee Festival of the Cologne Conservatory of Music, which I attended last year, and reported in these columns, the present was the first occasion of my being present at a Lower Rhine Festival held in Cologne. This interesting old city, which it is always a pleasure to revisit, both on its own account and from old associations, may well be proud of the magnificent concert-room which that fine old Gothic building, the Gürzenich, provides. Unfortunately, it is situated in the midst of the town, and opens out into narrow back streets. One therefore misses the comfort of Düsseldorf, where the concert-room is surrounded by an extensive garden, in which, during the pauses, one pleasantly perambulates and meets one's friends. That the concert-room of the Gürzenich is no longer sufficient for present-day requirements was made manifest by the fact that it was found necessary to erect unsightly galleries for the accommodation of the chorus on each side of the orchestra. It is therefore satisfactory to learn that there is a movement on foot for building a more spacious and more comfortably situated concert-hall in Cologne.

With some intermission and irregularity these Lower Rhine Music Festivals, which were founded in 1818, have been held alternately at Aix-la-Chapelle, Cologne, and Düsseldorf. The present was the seventy-eighth of these festivals. Being the first festival of the new century held in Cologne, instead of launching forth into new works, it was thought well to make a halt and take a retrospective view of the progress made in music during the nineteenth century. Manifestly this could not be made adequately apparent without contrasting its acknowledged masterpieces with some of those of a previous age. Thus specimens of Bach, Mozart, and Gluck were included in the scheme, from which Handel and Haydn should certainly not have been excluded. The representative composers of the nineteenth century included the names of Beethoven, Berlioz, Brahms, Liszt, Schubert, Schumann, Richard Strauss, and Wagner. To them, for completeness' sake, specimens of the work of Weber and Mendelssohn, who have exercised as great an influence upon nineteenth century music as any others, should most certainly have been added. A preponderance in favour of Beethoven having been determined upon, it is easy to account for the difficulty of carrying out a more comprehensive scheme. As it was, the programmes were all far too long drawn out—for instance, that of Whit Sunday evening included Beethoven's specially fine overture 'Die Weihe des Hauses' (Op. 124), which I, for one, am inclined to rank above those to 'Leonore'; the Grand Mass in D (Op. 123), and the Ninth Symphony (Op. 125). The performance of the two last-named works, on one and the same evening, was probably an unprecedented feat. All went extremely well on this and the two succeeding days. The orchestra included 153 performers and the chorus 569. Six vocal soloists were engaged—viz., Frau Dr. A. Noordevier-Reddingius, of Amsterdam; Frau Marie Wittich, of Dresden; Fräulein Tilly Koenen, of Berlin; Dr. Ludwig Wüllner, of Cologne; Herr Victor Klöpfer, of Munich; and Herr Baptist Hoffmann, of Berlin. All were fully adequate to the task assigned them, but as the old established plan of devoting the last day of the Festival to the virtuosic display of 'stars' was very properly abrogated on this occasion, no opportunity was accorded them of parading their virtuosity, except so far as this could be made manifest in the incidental solos of the concerted works in which they took part. Both on the part of soloists, chorus, and orchestra, I cannot recall a finer or more impressive performance of Beethoven's Mass. How truly religious and musically effective it is! I took the precaution of asking Dr. Wüllner how he intended to perform the 'Ninth,' whether in exact accordance with the score as it stands, or according to Wagner or Mahler. (N.B.—Mahler is said to have re-scored it from beginning to end.) He readily replied: 'Nothing of Mahler, but I have learnt something from Wagner, and shall interpolate horns in the *Scherzo*, without which the melody of the second subject does not sufficiently stand out.' The result of this was that one heard the melody distinctly, but in a somewhat blurred manner. I could not help wishing that he had added trumpets, as Wagner suggested, in case the horns should not suffice. But perhaps Dr. Wüllner has tried this experiment and found it wanting. In adopting this plan, Dr. Wüllner, whose experience as a conductor is only second to that of the veteran August Manns, proved himself to be, if not a 'secessionist' like R. Strauss, at least a broad and open-minded thinker. That he survived the onerous duties of conducting the rehearsals and performances of such an exacting festival can only be accounted for by his possession of an extraordinary iron will, which enables him to extort from his orchestra and chorus the fullest compliance with his wishes. It may here be recalled that he has made choir-training a specialty, and has published a very valuable school-book on this subject.

The programme of Whit Monday stood as follows:—

1. CANTATA—"Gott, der Herr, ist Sonn' und Schild" Bach.
2. SCENA—"Klage Iphigenie" ("Iphigenia's Lament"),
from "Iphigenie in Tauris" Gluck.
3. SYMPHONIC POEM—"Tasso: Lamento e Trionfo" Liszt.
4. TR DEUM, for Three Choirs, Chorus, and Organ Berlioz.
5. SYMPHONY in C major Schubert.

Of these pieces, Bach's cantata was the only one which I had not heard before. It is a remarkably vigorous and effective work, which has not yet been brought forward by our Bach Choir, as I have learnt from Dr. Stanford, but is one which may be confidently recommended to the attention of that Society. In speaking of it in his biography of Bach,* Dr. Spitta tells us that it was composed for the Reformation Festival of 1735. He remarks that: 'One of the chief subjects of the opening chorus is instinct with martial vigour and the roar of battle . . . the words, "Gott, der Herr, ist Sonn' und Schild," clearly symbolising that every battle is to be fought in the Name of God.' The work is based, for the most part, upon Psalm lxxxiv., v. 12: 'For the Lord God is a light and defence; the Lord will give grace and worship, and no good thing shall he withhold from them that live a godly life.' The opening chorus is remarkable for its free and independent accompaniment, in which strings, horns, and drums all seem to have a way of their own. Strangely enough, this elaborate orchestral accompaniment is subsequently heard in conjunction with Luther's four-part chorale, 'Nun danket Alle Gott,' which Bach subsequently transferred to his Mass in G, with quite a different accompaniment.

This opening chorus is followed by a quaint aria for contralto, which was most expressively rendered by Fräulein Tilly Koenen, no stranger to London. Then follows the chorale, 'Nun danket Alle Gott,' already described. A short recitative for bass (Herr Victor Klöpfer) then leads to a duet for soprano and bass (Frau A. Noordewier-Reddingius and Herr Victor Klöpfer). Dr. Spitta has amusingly described this by saying that, 'In this duet the violins do not content themselves with a contrapuntal accompaniment in Bach's usual manner, but paw the ground like impatient chargers, and burst in upon the voice-parts with unrestrained energy.' A chorale on the melody of 'Wach' auf, mein Herz, und singe,' very freely treated and extended, completes this fine work. If one compares it with choral works of a later date, one comes to the conclusion that more progress has been made in instrumentation than in form and construction.

'Iphigenia's lament at the death of Orestes,' from Gluck's 'Iphigenie in Tauris,' was splendidly declaimed by Frau Noordewier-Reddingius, who was well seconded by a female chorus. It is a movement which well deserves more attention than of late years has been accorded to it in England.

Liszt's symphonic poem, 'Tasso: Lamento e Trionfo,' a work which we have heard in England, but by no means too often, followed. Comparing it with Richard Strauss's symphonic poem 'Don Juan,' heard at the subsequent concert, it seemed simplicity itself, and very effective.

Berlioz's wonderful setting of the Te Deum immediately followed. I had had experience of three previous performances of this remarkable work—viz., on the occasion of its being brought forward, for the first time in England, by Mr. Manns, at the Crystal Palace, on April 18, 1885, and, subsequently, at two performances of the Bach Choir, under the direction of Professor Stanford. But never was I so much impressed with its beauty and originality as on the present occasion. The singing of the double choir, which was reinforced by a third choir of boys from the Dom, and two other choral institutions, placed apart from the general choir in a gallery above them, was most expressive and effective. Dr. Ludwig Wüllner was the only soloist, and did full justice to his part. Here, by way of parenthesis, it may be said that he has acquired fame throughout Germany as a *Lied* singer, and hopes next year to visit England. Apart from the general excellence of the orchestral playing, especial mention should be made of Professor F. W. Franke, who throughout the Festival presided at the organ, and especially on this occasion gave the fullest possible effect to Berlioz's strangely-written organ accompaniment. Thoroughly exhausted with what I had already heard, I did not stay for Schubert's Grand Symphony in C major, which, probably more familiar in England than in Germany, after half-an-hour's pause, served to complete this inordinately long programme.

The third and last day's performance opened with Brahms's Symphony, No. 1, in C minor, Op. 68. Though the earliest of his symphonies to be produced, I have always thought it the best of the four he has given us. Full justice was done to it in performance. By way of contrast to Brahms's serious style, it was immediately followed by Mozart's lively Concerto in E flat, No. 9 (K. 271), for pianoforte and orchestra. In the rendering of the solo part in this, M. Raoul Pugno, of Paris, by his delicacy of touch and feeling, proved himself to be a thorough-going and exemplary exponent of Mozart. What more he is capable of I cannot say, for I could not stay for his performance of Beethoven's Choral Fantasia, which subsequently brought the Festival to a close.

Mozart's Concerto was immediately followed by Part II. of Schumann's cantata 'Das Paradies und die Peri,' a work which I first made acquaintance with at a Lower Rhine Festival held at Düsseldorf in 1855, and have ever since regarded as one of the finest, if not the finest, of cantatas in existence. On that notable occasion the part of the Peri was wonderfully interpreted by Jenny Lind. I recall that it was at her instigation that it was brought to a first hearing in London by the Philharmonic Society, for on being invited by that Society to sing at one of their concerts, she made it a condition that it should be in the 'Paradise and the Peri.'* With the exception of Herr Klöpfer, all the principal vocalists specified above took part in it, and in a most admirable manner. I was delighted to renew acquaintance with it, for the opportunities of doing so in London have been few and far between. That it has not been more frequently heard here can only be put down to the fact that for its due performance it requires an unusually large number of soloists. If the cost of these cannot be afforded, it may be hinted to concert-giving societies that excerpts from it might from time to time be given with advantage, as on the present occasion.

Wagner was represented by the 'Walkürenritt,' 'Wotan's Abschied und Feuerzauber' from 'Die Walküre,' in which the long parting-duet of *Wotan* and *Brinnhilde*, with its interminable and suffocating kiss, was effectively rendered by Frau Marie Wittich and Herr Baptist Hoffmann. But apart from its scenic surroundings, though it has become a favourite, I cannot but regard it as utterly unsuited for the concert-room.

Richard Strauss's symphonic poem, 'Don Juan,' as the work of a 'secessionist,' was the culminating point of the Festival. Having studied it some years ago, and having experienced more than one performance of it in London, I thought I knew all about it. But I found that I was mistaken, and had well-nigh forgotten it. By way of refreshing my memory, I took the full score with me to two or three rehearsals. Though by no means the most complicated of Strauss's scores, on reading it at rehearsal I had the feeling that one sees much that one does not hear, and hears much that one does not see. The lesson that this conveyed to me was that such complicated scores as Strauss's should not be read at rehearsals, unless they have been previously studied in private. At the public performance, to which of course I took no score, it came out with its full force; but I could not help feeling that it was taken in the main at a somewhat too rapid pace for its due effect. There is no denying that it is a very remarkable work of a very progressive kind. Curiously enough, Strauss began his life as a composer, somewhat after the manner of Brahms, as a 'classicist,' but during the period of Bülow's career at Meiningen, came under the influence of Alexander Ritter—whose works deserve far more recognition than they have yet attained—and by him was led to turn his attention to the so-called 'music of the future,' as exemplified by Berlioz, Liszt, and Wagner. To this he succumbed, and has gone ahead in a most decided manner. Whether he is right in this mode of procedure time alone can prove.

The Festival was supplemented by a banquet, at which I was not present, but at which, I am told, Dr. Wüllner, notwithstanding the fatigue he had gone through as sole conductor of rehearsals and performances, delivered a most impressive speech. *Floreat Colonia!* C. A. B.

* The 'Life of Bach,' by Philipp Spitta, translated from the German by Clara Bell and J. A. Fuller Maitland. London: Novello and Co., Ltd.

* At the Hanover Square Rooms, under Sterndale Bennett, on June 23, 1856, when Queen Victoria was present and Jenny Lind sang.

INTERNATIONAL CONGRESS OF PUBLISHERS.

(BY A SPECIAL CORRESPONDENT.)

THE Fourth International Congress of Publishers, under the presidency of Herr Albert Brockhaus, was held at Leipzig, on the 10th, 11th, 12th, and 13th ult. A special feature of this Congress was the formation, for the first time, of a Music Trade Section, now known as Section C. Between three and four hundred Publishers of all kinds, and from all countries, took part in the proceedings; and some sixty Music Publishers assembled in the historic city for the purpose of taking part in the deliberations and resolutions of Section C (The Music Trade). The English contingent included the following:—Mr. Augustus J. Littleton and Mr. Henry R. Clayton (of Novello and Co., Ltd.), Mr. Eugen Ascherberg, Mr. C. E. D. Willcocks (of Willcocks and Co., Ltd.), Mr. Reynolds, Mr. David Day (of Francis, Day and Hunter), Mr. J. A. Hammond (of A. Hammond and Co.), and Mr. Otto Kling (of Breitkopf and Härtel). On the evening of Sunday, the 9th ult., a reception was held by the President of the Congress at his residence, No. 17, Salmonstrasse, and largely attended by the members of the Congress.

The business of the Congress commenced at 9 o'clock on the morning of Monday, the 10th ult., at the famous Buchhändlerhaus. The scheme of the Congress was as follows:—

Section A.—Authors' and Publishers' rights.

" B.—For the Book Trade.

" C.—For the Music Trade.

The Meetings in the mornings were General Meetings of the three Sections combined, and it was the business of the General Meetings to adopt, qualify, or reject the resolutions passed by the three Sections individually. The afternoon Meetings were devoted to the papers to be read by, and the working generally of, the three Sections individually, each Section having had a special room, in the Buchhändlerhaus, allotted to it for the purpose of its own Meetings.

Section C had for discussion a programme which consisted of five papers—viz.:—

1. 'The territorial sub-division of Copyright property,' by Mr. Henry R. Clayton (Novello and Co.), in which the writer proposed that in all cases where the original publisher, having held an undivided copyright, internationally protected, afterwards divides his copyright, assigning portions of it to one or more foreign countries, the legislature, or other representative body in each country which recognises the copyright, should make it imperative (i.) That the assignor print, on all copies issued by him after the assignment, the name and address of the assignee of the copyright in each foreign country; (ii.) That the assignee notify by advertisement, in some specified official newspaper, the particulars of the copyright acquired by him for his own country, and (iii.) That until such advertisement shall have appeared no legal proceedings by the assignee to restrain the importation of copies from the country of the original publisher, be permitted.

2. 'The published price and discount in the music trade,' by Herr Henri Hinrichsen (C. F. Peters, Leipzig), in which the writer made many valuable suggestions for regulating internationally the publication of music at net prices, the marking of foreign music upon a uniform system according to the foreign rate of exchange, and the allowance of discount to the public.

3. 'The appropriation of Copyright music by the manufacturers of mechanical instruments,' by Mr. Arthur Boosey, represented at the Congress by Mr. Otto Kling, in which the writer advocated national legislation and international treaties, for the purpose of protecting copyright owners against the manufacturers of mechanical music instruments, and the interchangeable cylinders, sheets, rolls, bands, and discs, containing reproductions of copyright musical compositions, sold in connection with such instruments.

4. 'Piracies of Copyright property,' by street hawkers, by Mr. David Day (Francis, Day and Hunter), in which Mr. Day urged the necessity of making the piracy of copyright music by street hawkers a misdemeanour and punishable accordingly.

5. 'The international understanding of the music trade,' by Dr. Oskar von Hase (Breitkopf and Härtel).

Dr. Oskar von Hase's paper advocated the establishment of a permanent 'International Music Trade Association'; but, as the Congress in General Meeting had already decided to establish at Berne, with Mon. Henri Morel as honorary secretary, a permanent bureau of publishers generally, it was considered that Dr. von Hase's admirable paper had become practically unnecessary, seeing that the permanent Bureau at Berne would afford all the necessary machinery for the transaction of music publishers' business, as well as that of other publishers. It was accordingly decided not to proceed with Dr. Oskar von Hase's paper for the present, notwithstanding the many excellent propositions contained in it. With this exception the resolutions attached to the various papers above enumerated were unanimously adopted by Section C, and they subsequently received the official mark of approval of the entire Congress in General Meeting.

The reading of these papers and the discussion which ensued entirely engrossed the attention of the members of Section C throughout their meetings, and the resolutions passed by them constitute the net result of the Leipzig Congress as far as the Music Publishers' Section is concerned.

But besides the business of the Congress, the official programme included a series of perfectly bewildering entertainments of various kinds for the delectation and refreshment of those who attended the Congress. On Monday a sumptuous banquet was given to the entire Congress in the Buchhändlerhaus. Many excellent speeches were made, but perhaps the speech of the evening was that delivered by our own Mr. John Murray, of Albemarle Street, a former President of the Congress (London, 1899). The proceedings were marked throughout by the utmost cordiality, good fellowship, and 'internationality.'

On Tuesday a Gala Concert was arranged in the famous Gewandhaus, followed by a banquet in the large Hall which forms part of the building. It is almost impossible to conceive a finer rendering of the following programme than that achieved by Professor Arthur Nikisch and his orchestra, which is considered in Leipzig to be the finest in Germany. The programme consisted of the following: Overtures, 'Leonore' (No. 3), Beethoven, and 'Tannhäuser,' Wagner; Haydn's Symphony in G; Liszt's Symphonic Poem, 'Les Préludes'; the air 'Charmant oiseau,' from David's 'La Perle du Brésil,' sung by Fraulein Martha Perini, with flute obbligato by Herr Oscar Fischer; and 'Isolde's Liebestod,' sung by Frau Paula Doenges.

A Bierabend, on Wednesday evening, in the hall of the Zoological Gardens, was the most attractive feature of the evening entertainments in which all took part, but the members of Section C were additionally favoured, having previously enjoyed the genial hospitality of Dr. and Mrs. von Hase at dinner at their house in Leipzig.

It is difficult to imagine a more splendid reception than that prepared for their brother publishers by the Leipzig Committee. Everything was done on a most sumptuous and imposing scale, and everybody was most cordial and kind. The success of the Meeting was absolutely unqualified, and Section C had reason to congratulate itself on the very satisfactory results of its first introduction to these Congresses. Where everyone was so attentive, so anxious to please, and so successful in pleasing, it is a little difficult to thank individuals, but Section C would be apparently ungrateful if it failed to place on record its keen appreciation of all that it owes to Herr Albert Brockhaus, to Dr. Oskar von Hase, to Herr Max Brockhaus, to Herr Fritz Schubert, Junr., and to Mr. Arthur E. Bosworth, all of Leipzig.

PIANOFORTE RECITALS.

MR. FRIEDHEIM opened his recital, on May 30, at St. James's Hall, with Beethoven's 'Thirty-three Variations on a Waltz by Diabelli.' He printed in his programme a series of titles for the different sections, which for the most part agreed with those Von Bülow evolved out of his inner consciousness. These will be found in THE MUSICAL TIMES for September, 1895, p. 594, which our readers may like to compare with those given by Mr. Friedheim—namely, 1. March; 2. Whirls; 3. Duet; 4. Terzetto

5. Quartet; 6. Trills; 7. Club Strokes; 8. Arioso; 9. War Dance; 10. Haste; 11. Contemplation; 12. Activity; 13. Echo; 14. High Priests; 15. Scherzo giocoso; 16. Study for the left hand; 17. Study for the right hand; 18. Whims; 19. Scherzo in Canon form; 20. Sphinxes; 21. Contrasts; 22. Alla Leporello; 23. Outbursts; 24. Fugato (quasi-organo); 25. Elv's Dance; 26. Butterflies; 27. Humoresque; 28. Carneval; 29. Mourning; 30. Lament; 31. Elegy (after the style of Bach); 32. Double Fugue (after the style of Handel); 33. Menuet (after the style of Mozart). Mr. Friedheim played them without repeats and at an extreme pace, but many of the variations were very finely rendered. A second recital was given on the 21st ult.

The most memorable feature of M. Godowsky's playing, at his recitals at St. James's Hall, on May 31 and on the 12th ult., was his technical facility, which even in these days must be regarded as extraordinary. His arrangements of Chopin's Etudes are to be condemned. To alter such masterpieces with the chief object of increasing their difficulties for virtuoso display is inartistic and, moreover, quite unnecessary. The consummate ease with which M. Godowsky met the difficulties of his own creation was astonishing; but it is to be regretted that a pianist of such attainments should seek to attract by such devices, for his performances of other works were distinguished by intellectuality and reverence for the composers which excited esteem.

Concerning other recitals at St. James's Hall, little need be said of M. de Pachmann's, on the 5th and 22nd ult. As in previous years, his interpretations of Chopin were ideal. Madame Carreno's style is also fairly well known. It is essentially masculine in its breadth and robustness, but deficient in tenderness and poetical suggestiveness. The most memorable feature of her recitals, on the 10th and 17th ult., was a very fine reading, on the first occasion, of Beethoven's Sonata in E flat (Op. 31, No. 3). Herr Ernest Schelling, who gave a recital on the 7th ult., is one of those players who exact, rather than win, admiration, and this does not make for popularity; but he is an estimable artist. Witness was borne in THE MUSICAL TIMES for last month to the remarkable abilities of Mr. Harold Bauer, and the opinions then expressed were confirmed by his masterly and significant playing at his recital on the 13th ult.

Mr. Donald Tovey, who may be said to have revived the interest of pianists in variation form, is certainly one of the most intellectual pianists of to-day, and his great abilities were particularly shown at his third recital on May 23, and by his artistic playing of Brahms on the 20th ult., at St. James's Hall. Mention should also be made of the brilliant playing of Mr. Frederick Dawson at his recital, in the same hall, on the 15th ult.

There is no need to say more concerning M. Paderewski's recital on the 18th ult., at St. James's Hall, than that he gave remarkably fine readings of Beethoven's Sonata in C (Op. 53) and Schumann's Sonata in F sharp minor (Op. 11), and played a Chopin selection with great brilliancy.

The new Bechstein Hall will probably be much favoured by budding pianists. Two such merit special mention: Miss Evelyn Stuart and Miss Kathleen Bruckshaw. The former gave a recital on the 3rd ult. which included Ludwig Schytte's Sonata in B flat (Op. 53), a little known but brilliant work, and her renderings of this and a series of commendably unhackneyed pieces testified to musical sensibility and considerable executive ability. Miss Bruckshaw's recitals, on the 4th and 18th ult., bore witness to her possessing talents of a high order. In common with the majority of young artists of keen sensibilities, her emotions are not always under that intellectual control which is necessary to secure effective expression; but her interpretations promise that greater power of repression will come with more experience. Mdlle. Girod, who gave a series of three recitals on the 5th, 13th, and 21st ult., is another artist who merits encouragement.

Mdlle. Marcia Pery made her first public appearance in England on the 19th ult., at Bechstein Hall, and proved herself to be a vivacious and fluent executant. Some pieces from her own pen testified to imaginativeness and musicianship.

LONDON AND SUBURBAN CONCERTS, &c.

Mr. Robert Newman's recent orchestral concerts, conducted by Mr. Henry J. Wood, at the Queen's Hall, have been distinguished by remarkably impressive readings of long acknowledged masterpieces; but the works performed are so familiar that detailed criticism would be superfluous. On the 4th ult. exceptional interest was imparted to the programme by the selection, consisting of Wagner's 'Faust' Overture and the overtures and preludes to his dramatic works, being played in chronological succession. At this concert Mdlle. de Larouviere made her first appearance in England, and created a favourable impression in *Elizabeth's* greeting and prayer from 'Tannhäuser.' The concert on the 11th ult. was devoted to Beethoven, M. Ysaye and Signor Busoni being respectively the soloists in the Violin and 'Emperor' concertos. On the 18th the programme was selected from Tchaikowsky's compositions, and M. Ysaye was the soloist in the Violin Concerto in D (Op. 35).

At the Richter concert at St. James's Hall, on the 3rd ult., Tchaikowsky's Sixth Symphony in B minor was the most important work, and received a finished though not entirely satisfactory interpretation. On the following Monday, the 10th ult., very fine renderings were secured of the Overtures to 'Rienzi,' 'Der Fliegende Holländer,' 'Tannhäuser,' and the preludes to 'Lohengrin,' 'Tristan und Isolde,' and 'Parsifal.' Mr. Andrew Black was the vocalist.

Mr. George A. Clinton concluded his ninth series of chamber concerts, on the 5th ult., at the Queen's (Small) Hall, when the first performance was given of a Quintet in D for pianoforte, violin, clarinet, horn, and violoncello, by Mr. R. Vaughan Williams, a work in which he evinces considerable originality of conception. The composition was admirably interpreted by Miss Llewella Davies, Miss Jessie Grimson, and Messrs. Clinton, Borsdorf, and Parker. The programme also contained a set of old French dances (Altfrauzische Tänze), Op. 12, by Herr H. Scherrer, which had not previously been performed in London. The series comprises a Bourrée, Sarabande, Menuet, Gavotte, and Musette for wind instruments, and is very melodious and light-hearted in character.

A new enterprise, styled 'The Artists' Popular Concerts,' started at St. James's Hall, on the 6th ult., a subsequent performance taking place on the 20th ult., at the Bechstein Hall. A prominent feature of the scheme is the assistance rendered by a small orchestra, conducted by Mr. Johann Davies. These players gave, on the 6th ult., the first performance of a new Suite of pleasing character, consisting of three pieces, severally named 'Bagatelle,' 'Melody,' and 'Waltz,' composed by Mr. Arthur Somervell.

The Westminster Orchestral Society gave one of its concerts on the 12th ult., when commendable performances were given of Mr. Harry Farjeon's dainty little Suite on Hans Andersen's 'Fairy Tales' and Mr. A. H. Reed's Valse Brillante. Other works in the programme were Sullivan's Overture to 'Macbeth,' Stanford's 'Irish' Symphony, and Mozart's Overture to 'Figaro.' Mr. Stewart Macpherson conducted with his usual skill.

The South Hampstead Orchestra, conducted by Mrs. Julian Marshall, earned commendation at St. James's Hall, on the 17th ult., when its sixteenth annual concert took place. Ladies formed nearly half the number of executants, indeed, the lighter string department was almost monopolised by them. Spirit, expression, and well-controlled force marked the performance of Schumann's Symphony in C, Brahms's Variations on a theme by Haydn, and Schubert's 'Rosamunde' overture; Miss Amabel Marshall ably rendered the solo part in Bach's Concerto in G, for violin, two flutes, and strings, and Mr. Thomas Meux successfully sang pieces by Grétry and Wagner.

The series of violin and pianoforte recitals at the Queen's Hall, by M. Ysaye and Signor Busoni, have provided many enjoyable hours. The combination of these artists is singularly happy, they not only seem to perfectly understand each other's style, but to agree in their views of the requirements of each composer, and consequently ideal interpretations of many masterpieces have resulted. At the recital on the 6th ult. the programme consisted of three sonatas—Schumann's in D minor (Op. 121), that by

Brahms, in the same key (Op. 108), Rubinstein's in B minor (Op. 98), which were superbly interpreted. On the 13th ult. the afternoon opened with César Franck's noble Sonata in A and concluded with M. Saint-Saëns's example in D, the artists playing solos intervening. The concluding recital, on the 20th ult., was entirely devoted to Beethoven, and comprised the Sonatas in G, C minor, and A (Op. 47).

Señor Sarasate and Madame Berthe Marx gave a second violin and pianoforte recital, on the 4th ult., at St. James's Hall. The concerted works were Beethoven's 'Kreutzer' Sonata, Bach's Third Sonata in E major, and M. Saint-Saëns's Concerto (Op. 20), the last being most brilliantly rendered.

M. Kubelik concluded his series of violin recitals at St. James's Hall, on the 8th ult., but they proved so successful that he was induced to give an extra performance on the 19th ult., when the gifted young artist showed that he is gaining greater command of the higher elements of his art.

Mr. and Mrs. Frederiksen's annual concert took place, on May 31, at Steinway Hall, when an interesting selection of Scandinavian music, including an effective and well-written sonata by M. Hugo Alven, was pleasingly interpreted.

Mr. F. Korbay, who has done so much to familiarise us with Hungarian songs, gave an attractive concert, on the 14th ult., at St. James's Hall. The programme contained some of his best songs and arrangements, which were sung by Miss Suzanne Adams, Miss Susan Strong, Mdlle. Marie Brema, Mr. Kennerley Rumford, and Mr. Plunket Greene.

Signor Aldo Antonietti, a young violinist whose exceptional ability has already attracted much attention, gave a recital, on the 14th ult., at the Bechstein Hall, when he again gave promise of becoming an artist of the first rank.

The scheme of the Curtius Club concerts has been disturbed by the illness of Mrs. Henschel and by Herr Van Rooy having to return to Germany; but an attractive evening was given at the Bechstein Hall, on the 8th ult., when Mdlle. Camilla Landi sang with great brilliancy an extremely interesting and comprehensive selection of songs, and Herr Kálmán Roney contributed violin solos.

A pleasing concert was given, on the 14th ult., at Steinway Hall, by Miss Cordelia Grylls, who sang with great taste a commendable selection of English songs, and was assisted by Mr. Denham Price, Miss Muriel Handley (violinello), Miss Mukle, and Mr. Stanley Hawley; the enjoyment of the afternoon was enhanced by Mr. Charles Fry's recitations.

The Nonconformist Choir Union held its thirteenth annual festival at the Crystal Palace on the 15th ult., and had the largest attendance of visitors on its records. The choir, notwithstanding the adverse action of the railway companies in refusing easy terms for its members, made a large muster on the Handel orchestra. The vocalists were Miss Kate Cherry and Madame Edith Hands, who sang one song each, and were obliged to repeat the duet 'Quis est Homo,' by Rossini. Mr. Fountain Meen gave a very capital rendering, with the orchestra, of Handel's Organ Concerto in B flat. Mr. E. Minshall, as usual, conducted the choral numbers and Mr. T. R. Croger the solos and orchestral works, which included Gounod's Marche Nuptiale. All the instrumental work was done by the Union's own band. During the morning a competition was held, under the adjudication of Dr. E. H. Turpin. The prize offered for small choirs was taken by the Lytham Congregational choir and that for large choirs by Bilston Wesleyan choir. In the afternoon Mr. Arthur Berridge's new cantata, 'The Love of God,' was given by a choir of 150 voices and four soloists. It was a distinct success. Mr. W. C. Webb, of Clapton, brought the Union's work to a conclusion with an organ recital. The following is a record of the attendances at these Festivals during the past three years:—

1899.	1900.	1901.
14,182.	15,005.	20,563.

The Alexandra Palace Choral and Orchestral Society gave an exceptionally fine performance of 'Elijah,' on the 13th ult., under the able direction of Mr. Allen Gill. The choruses were sung with great spirit, and the principal solo vocalists were Madame Sobrino, Madame Marian Mackenzie, Mr. E. Branscombe, and Mr. Watkin Mills.

In the London Gregorian Choral Association's annual festival in St. Paul's Cathedral, on the 20th ult., no symptom of declining interest was apparent. Evensong was well carried through, with Dr. Warwick Jordan as organist, and there was a large attendance. The chorallists alone numbered nearly a thousand, and their singing of the hymns, Psalm civ. (from a new edition of Helmore's Psalter), and the canticles was marked both by precision and heartiness. Justice was also done to Sir George Martin's imposing anthem, 'Hail, gladdening Light.' The share in the service taken by the congregation testified to the success of the Society in advancing the practice of plainsong.

The Tonic Sol-fa Association held its annual festival at the Crystal Palace on the 8th ult., when the diamond jubilee of the movement was celebrated by two concerts on the Handel orchestra. In the afternoon over 5,000 juvenile certificated singers, drawn from sixty-six choirs, of which all but four belonged to the metropolis, sang patriotic and humorous songs with a steadiness that spoke well for the skill of the conductor, Mr. S. Filmer Rook. Mr. C. H. Rowcliffe was at the organ. The second concert, with an adult choir of 1,500 and an orchestra of 300, Mr. L. C. Venables conducting and Mr. H. W. Weston being organist, was of a more ambitious character. Stanford's 'Last Post' and excerpts from Sterndale Bennett's 'May Queen' were rendered with commendable spirit and observance of detail. Mr. Charles Knowles was the vocalist.

The annual Invitation concert of the Magpie Madrigal Society, directed by Mr. Lionel Benson, took place on May 23. The programme included the madrigals 'I will no more' and 'Come, lovers, follow me,' both by Morley, Weelkes's 'When David heard,' and 'Super flumina Babylonis,' by Orlando di Lasso; also the motet, 'Ecce prandium meum,' by Sweelinck, and three of Brahms's 'Fest und Gedenksprüche.' Modern composers were represented by Dr. Alan Gray's rondel, 'Long ago to thee I gave,' S. H. Nicholson's madrigal 'Phyllida flouts me,' S. P. Waddington's 'O mistress mine,' G. von Holst's 'Ave Maria' for female voices, and two Irish folk-songs, arranged in four parts, by Dr. Stanford. Altogether a highly interesting selection. Mrs. Hutchinson, Mr. Lloyd Rand, and Mr. Plunket Greene were the vocalists.

The new handsome and commodious concert hall built by Messrs. Bechstein, adjacent to their premises in Wigmore Street, was opened on May 31. The hall is in the Renaissance style of architecture, from designs by Mr. Colcutt. It is handsomely decorated, the sides being panelled with mahogany, interposed with lofty pillars of Numidian marble. The cupola, which, supported by a marble arch, surmounts the platform, displays an allegorical painting appropriate to the divine art. The hall, which is well ventilated, is capable of seating nearly 600 persons, and a notable feature is the arrangement of the artists' rooms on a level with and immediately adjacent to the platform, a convenience which artists will fully appreciate. The artists who took part in the opening concerts, on May 31 and the 1st ult., were Messrs. Ysaye, Busoni, and De Pachmann, Mr. Ben Davies and Mr. Plunket Greene.

The Trinity College (London) students' and choir concert, at Westminster Town Hall, on the 10th ult., was marked by effective performances, under Dr. Henry J. Pringuer, of old and new part-music. Dowland's madrigal 'Come again, sweet days,' Morley's 'What saith my dainty darling?' and similar compositions were in interesting contrast with such modern works as Sullivan's 'Echoes,' Leslie's 'Charm me asleep,' and C. H. Lloyd's 'Allan-a-Dale.' Horsley's fine glee 'See, the chariot at hand,' in particular, was very spiritedly rendered.

The annual concert of the Girls' Friendly Society's Choral Union took place at St. Andrew's Hall, on the 5th ult., when Mr. J. Maude Crament's cantata 'Little Red Riding-Hood' was performed, together with a selection of part-songs, under the able direction of Mr. Edward G. Croager. Mr. William T. Croager was an efficient accompanist.

Mr. J. B. McEwen gave an Invitation concert at the Royal Academy of Music on May 24, when a number of original works by this clever young composer were

performed. These included a Concerto for the viola and incidental music to two recitations—Hall Caine's 'Graith my Chree' and Tennyson's 'Romney's remorse.' The concerto is well written, although distinctly difficult, and was excellently played by Mr. Lionel Tertis and Miss Marion White. The music to the two poems, which were very ably recited by Mrs. Tobias Matthey, is appropriate and effective.

The Kensington Amateur Harmonic Society gave a concert at Philbeach Hall, on the 11th ult., when the chief features of the programme were Smart's 'Bride of Dunkerron' and Gounod's 'Gallia.' Mrs. Hutchinson sang the solo in the latter work, and in Smart's cantata was associated with Mr. Harry Stubbs and Mr. Francis Braun. The choir sang well in the cantatas, under the able direction of Mr. Cyril Miller, and was also heard in Gibbons's madrigal 'The Silver Swan' and an Elizabethan Pastoral by Dr. Stanford.

Mr. Arthur Somervell's operetta, 'Princess Zara,' was performed at Myddelton Hall, on May 23, by the pupils of Richmond College, Barnsbury. The children had evidently been well trained, their enunciation of the text being excellent, and they entered into their work with interest and enthusiasm. The singing of the choruses was good and there was a small orchestra under the direction of Mr. Vincent Betjemann. Every credit is due to Miss Rosalie Notrelle for the successful result of her training and for the manner in which the operetta was produced.

Other recitals and concerts meriting record are:—Queen's (Small) Hall: Miss M. Cracroft, concerts, 7th and 11th ult. St. James's Hall: Mr. J. Ivimey, concert, May 30; Miss Witting, concert, 1st ult.; Misses Evelyn and Bryer, concert, 7th ult.; Miss L. Devlin, recital, 11th ult.; Miss Adela Verne, pianoforte recital, 12th ult.; Miss Ellen Bowick and Mr. Mackinley, recital, 13th ult.; Miss Fennings, violin recital, 14th ult.; Miss A. May, concert, 19th ult. Bechstein Hall: Messrs. Cole and Baxter, vocal recital, 7th ult.; Mr. Beel, violin recital, 10th ult.; Miss H. Morgan, vocal recital, 11th ult.; Mrs. H. Trust, vocal recital, 12th ult.; Herr Lierhammer, vocal recital, 13th ult.; Miss T. del Riego, recital, 17th ult.; M. Carl Weber, concert, 19th ult.; M. Bowcherit, recital, 20th ult. Steinway Hall: Miss F. Smart, concert, May 30; Mr. Heathcote, concert, May 31; Mr. A. Humphrey, violin recital, 3rd ult.; Mr. J. Sutcliffe, violin recital, 5th ult.; Madame Rous and Mr. E. Spark, concert, 6th ult.; Miss E. MacCormac, recital, 7th ult.; Madame R. Bird, vocal recital, 10th ult.; Miss I. Herschfeld, pianoforte and vocal recital, 10th ult.; Miss Jessie King, concert, 19th ult. Salle Erard: Mr. Desider Nemes, violin recital, 6th ult.; Miss A. Landell and Miss E. Agar, concert, 6th ult.; Miss Daley, vocal concert, 13th ult. Portman Rooms: Miss Bryant, concert, 17th ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical *matinées* in connection with the Spring Exhibition of the Birmingham Royal Society of Artists ended on the 8th ult., and now the energetic director, Mr. Oscar Pollack, is starting a series of Summer concerts in the Exhibition Hall of the Edgbaston Botanical Gardens. They provide excellent openings for young local artists, and are well supported.

The Midland Institute School of Music held a Students' concert in the Town Hall, on the 18th ult. It was the most ambitious display yet attempted, and showed the influence already brought to bear by the principal, Mr. Granville Bantock. The work he got out of the students' choir and orchestra was really surprising. A very finished and artistic rendering of Brahms's 'Song of Destiny' was the great feature of the concert; and the choir afterwards gave Morley's 'Now is the month of Maying,' with crisp, playful expression. Vocal solos were contributed by Miss Rosina Buckmann, Miss Eva Dickinson, Miss Editha Sankey, and Miss Lillian Millward. Miss Bessie Clarke was the soloist in Beethoven's Pianoforte Concerto in G (Op. 58), and Mr. Harold Ketelbey played Wieniawski's Violin Concerto in D minor. All the accompaniments were admirably rendered by the orchestra, and Mr. Bantock, in this his first public appearance, proved himself a

first-rate conductor. Everything passed off well, and the concert, which was open to the public, was fully appreciated by an audience that crowded the hall in every part.

On Monday, the 17th ult., at the Prince of Wales Theatre, the D'Oyly Carte repertory company began a week's season of Gilbert-Sullivan operas. 'The Rose of Persia' is now added. There were full houses, and the performances were of the usual order of excellence.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

MISS PAULINE ELSNER's vocal and instrumental recital on the last day of May was one of the most enjoyable musical events of the season. Mrs. A. McStewart sang some classical songs by Brahms, Schubert, and Franz, and two traditional Jacobite airs, arranged by Malcolm Lawson, in her usually charming manner. Mr. D'Alton also sang with much taste and expression. Mr. Wilhelm played Ernst's 'Melodies Hongroises,' and Mr. Carl Fuchs's violoncello playing was the best thing of the kind we have heard for some time in Dublin, Tchaikowsky's 'Pezzo Capriccioso' being perhaps the most effective of the many beautiful pieces he performed. Miss Elsner played all the accompaniments.

The annual prize distribution to the Academy pupils took place on the 4th ult., in the Royal University, in the presence of an enormous crowd. After the Right Hon. the Lord Chancellor had distributed the awards, an excellent concert was given by the pupils, at which Dr. Jozé conducted an admirable string band composed of past and present pupils of the Academy.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

A DISTRICT Festival of the Norwich Diocesan Church Choral Association was held in the Parish Church, Diss, on the 11th ult., conducted by Dr. Bates. About 200 voices from the neighbouring parishes were present. The service included Maunder's anthem, 'Praise the Lord, O Jerusalem,' and an unaccompanied anthem, 'I will lay me down in peace,' composed by Dr. Bates. Mr. Hemstock presided at the organ, and the Diss Church Orchestral Band took part in the service.

The annual concert, in aid of Framlingham College, arranged by the head-master, the Rev. O. D. Inskip, took place on the 10th ult. Two movements from Mendelssohn's Trio in C minor were well played by Miss Ethel Cave (pianoforte), Mr. Gerald Walenn (violin), and Mr. Herbert Walenn (violoncello); the two gentlemen were also heard in solos, the first in Wieniawski's 'Air Russe' and the second in Popper's 'Polonaise.' The vocalists were Miss Florence Bethell and Mr. Harry Stubbs, whose respective songs were greatly appreciated by the audience.

The Wymondham Amateur Operatic Company gave a series of four performances of Sullivan's comic opera, 'The Pirates of Penzance,' in Norwich Theatre, on the 6th, 7th, and 8th ult., conducted by Mr. A. S. Wilde. Considering that both principals and chorus were drawn from a small market town the result was highly satisfactory, and the performance reflected great credit upon the company, both vocally and histrionically.

A new Japanese Musical Masque, written by Mr. L'Aigle Cole, with music by Mr. J. A. Harcourt, entitled 'The Feast of Lilies, or the Mikado's Bravado,' was produced at a Japanese Fête, held in the Plantation, Norwich, on the 19th ult. The libretto, although slight in plot, has been well put together, and Mr. Harcourt has composed some very pleasing and taking music which was satisfactorily interpreted by local amateurs. At present the accompaniments are confined to pianoforte, harmonium, and violin.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Choir of St. Mary's Cathedral, assisted by those of St. Peter's and St. Paul's Episcopal Churches, and accompanied by an orchestra of forty-five performers (largely amateur), sang Gounod's 'Redemption' in the

Cathedral, on May 23. The rendering was both artistic and devotional, the blending and tone of the voices being admirable. The boys' voices, especially, were excellent. Interesting and conscientious readings of the solo numbers were given by Messrs. Mackenzie, Howes, Gledhill, and Ballingall, and Masters Burns, Graham, Robertson, and Jenkinson. Mr. T. H. Collinson conducted.

A most important musical event took place in the Music Hall on the evening of May 25, when the Union of Choirs of the Edinburgh Presbytery of the United Free Church gave their first service of sacred music. The service was on festival scale, no fewer than sixty-nine choirs in Edinburgh and Leith contributing each its quota to the body of 350 singers who filled the orchestra gallery. The Union was formed last year with the object of improving the music in the churches of the denomination, and, judging even from present results, the benefit to local psalmody must eventually be far-reaching.

All things considered, the service was a pronounced success. The numbers which were sung antiphonally were possibly not so steady, but the 'Hallelujah' chorus went admirably. The service also included Smart's *Te Deum* in F, 'Blessed be the God and Father' (Wesley), and hymns by Goss and Dykes; Mr. Alfred Hollins played his own *Andante* in D, Guilman's *Grand Chœur* in E flat, and an offertory, with great charm and technical skill, and Mr. W. B. Ross accompanied the choral numbers. Mr. A. Scott Jupp conducted. The Rev. Dr. Rainy, Rev. Dr. Mair, and other prominent clergymen took part in the proceedings. All interested in the success of local church music must hope for the prosperity of the Union.

Dr. McNaught gave a most interesting and instructive address to the Edinburgh Musical Education Society in Charlotte Square Institution, on the evening of the 10th ult. His subject was 'Hints on Ear Training,' and a large and most representative body of musicians assembled to hear the address. The after-discussion was taken part in by, among others, Professor Niecks (who presided), Mr. Alfred Hollins, Mr. Walter Hateley, and Mr. Sneddon, and warm thanks were tendered to Dr. McNaught for his admirable and valuable address.

The lamented death of Sir John Stainer is as keenly felt in Scotland as elsewhere; and at this time of the year, when his annual visit of inspection to the Training Colleges was wont to be made, he is much in the minds of those who remember his charming personality, and the rare tact and geniality that characterised his dealings with the students with whom he had to do. In at least two of the local colleges compositions of his were included as a tribute to his memory, perhaps the most important of these being the 'Crucifixion,' which was most devotionally rendered by the students of the Established Church Training College, Stanford. 'Last Post' received its first hearing in Scotland on the same occasion. It is most satisfactory to know that the examiners find everywhere a continuance of that advancement in musical knowledge and feeling which has been a feature of Scottish Normal College work for some years past.

The Edinburgh Diocesan Choral Festival took place in St. Mary's Cathedral on the 22nd ult., too late for inclusion in the present notice.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

OWING to the fact that there has been practically no Commemoration here this year, the festivities and concerts during the present term have not been anything like as numerous as usual.

The first concert of importance took place in the Town Hall, on May 1, when the Berlin Quartet, with Dr. Joachim as leader, gave an excellent chamber concert. The three works constituting the programme were Haydn's String Quartet, in C major (Op. 54, No. 2), Mozart's Quartet in E flat major, and Beethoven's Quartet in F minor (Op. 95).

The next concert—an orchestral one—took place in the same building, on May 21, when Dr. Stanford and the students of the Royal College of Music gave a delightful afternoon's music, commencing with a very striking and

picturesque Fairy Suite, by Mr. W. Y. Hurlstone, an ex-scholar of the College. The performance also included Grieg's Pianoforte Concerto in A minor, the solo part being capably played by Miss Florence Smith, while Beethoven's ever-welcome Symphony in F (Op. 93) concluded the programme.

On the evening of the same day Exeter gave its concert, in the College Hall, the principal features being Spohr's 'Dramatic' Violin Concerto, of which the solo part was admirably played by Mrs. Douglas Scott, and Grieg's 'Peer Gynt' Suite.

On May 27 an excellent concert was given at Queen's, the first part consisting of Mozart's Symphony in E flat, known as 'The Clarinet,' a remarkably fine performance being secured under the baton of Dr. Iliffe, and the cantata for men's voices, 'Delphi,' by the Rev. Dr. Mee. The cantata contains many features of interest, and went with great swing and vigour under the composer's direction.

FOREIGN NOTES.

ANTWERP.—In memory of the late Peter Benoit a performance took place, on the 9th ult., in the Centenary Hall, of one of the Flemish master's most important and impressive works—viz., the 'Rubens Cantata,' composed in 1877, for the celebrations in connection with the tercentenary of the birth of the great painter. In the presence of a crowded audience, including the King and royal family, the colossal work was finely rendered by some 850 executants, under the direction of M. Keurvels, and received with enthusiasm.

AUGSBURG.—At the musical festival which took place here in Whitsun week, the programme was illustrative of the development of German music during the nineteenth century, and included works by Beethoven, Weber, Mendelssohn ('Elijah'), Brahms, Wagner, and others. Herr Wilhelm Weber was the principal conductor, while Herr Siegfried Wagner conducted the 'Parsifal' Prelude and Liszt's symphonic poem 'Les Préludes.' There was a choir of over 900 voices and an orchestra of 132 members.

BAYREUTH.—At a concert given in honour of the anniversary of Wagner's birth, a most favourable impression was produced by Herr Beidler, the master's son-in-law, as conductor of the *Eroica* symphony, by Beethoven, Liszt's 'Tasso,' and the Overture to 'Der Fliegende Holländer.' Herr Beidler had previously been known to the public only in his capacity of an excellent pianist. In the forthcoming performances at the Festspielhaus there will be four conductors—viz., Dr. Hans Richter, Felix Mottl, Dr. Muck of Berlin, and Siegfried Wagner. An unusually large number of tickets has been disposed of this year in Germany, this being the twenty-fifth anniversary of the inauguration of the Festspiele, and the season promises to be a very brilliant one.

BREMEN.—The performance, which took place recently, of the 'Oresteia' of Æschylus, adapted for the modern stage by Dr. Oberländer, and with the music written for the work by Max Schillings, attracted great attention in literary and musical circles. The very efficient chorus of amateurs, together with the Philharmonic orchestra, under Capellmeister Jäger's direction, rendered the musical numbers with much effect, and contributed their full share to the success of a truly memorable performance.

BRESCIA.—Yet another one-act opera of the 'Cavalleria Rusticana' type, and entitled 'Celeste,' has recently been brought out with much success at the Gugglielmo Theatre. The composer is Giuseppe Orsini.

CATANIA.—In connection with the coming celebrations of the centenary of the birth of Bellini, prizes consisting of diplomas of honour and gold and silver medals, have been offered by the committee of management for a string quartet, a pianoforte piece (solo or duet), and a song with pianoforte accompaniment.

CHRISTIANIA.—A performance took place on May 26, at the new National Theatre, of Wagner's 'Der Fliegende Holländer,' this having been the first representation of an opera by the Bayreuth master in the capital of Norway.

CREFELD.—A very successful performance, by a select choir, under the direction of Herr Müller-Reuter, was given recently of Max Bruch's oratorio "Gustavus Adolphus."

DRESDEN.—The long-expected first performance of M. Paderewski's opera 'Manru' took place at the Royal Theatre, on May 29, with very considerable success. The libretto, from the pen of Dr. Alfred Nossig, is, on the whole, effective. In regard to the music, the characteristics of the composer's Polish nationality are set forth with great ability and effectiveness, the instrumentation particularly being most brilliant. The performance, under Herr von Schuch's direction, and with Fräulein Krull, Herren Scheidemantel and Anthes in the principal parts, was a very fine one, and the reception of the work, by an audience which filled every part of the house, most enthusiastic.

FERNI.—A new opera, 'Il Trillo del Diavolo,' by Signor Falshi, the libretto founded upon the well-known legend connected with Tartini's composition of the same name, was produced with great success recently at the Teatro Verdi.

FLORENCE.—The well-known composer Enrico Bossi is engaged upon the score of an oratorio on the subject of St. Francis of Assisi, for which Gabriele d'Annunzio has written the libretto.

GENEVA.—Mr. Harold Bauer has been engaged to give a series of instructive performances at Herr Richter's well-known Académie de Musique during the present month.

LEMBERG.—The first performance in Poland took place here, on the 8th ult., of M. Paderewski's opera 'Manru,' amidst scenes of great enthusiasm. The composer, who was present, was the recipient of two silver wreaths and floral offerings without number.

MALINES.—An excellent performance took place, on the 13th ult., of Edgar Tinel's oratorio 'Sainte Godelive.' This important but difficult work was first produced at Brussels during the Exhibition of 1897, and has since been successfully performed both in Germany and the United States. On the present occasion, under the composer's direction, it again produced a most marked impression.

MUNICH.—The performance, last month, at the Royal Theatre, of Beethoven's 'Fidelio,' under the new conductor, Herr Zumpe, aroused the admiration of all music-lovers. Fräulein Morena was a superb representative of the title-part. The curious experiment, tried on this occasion, of playing the great 'Leonora' overture at the conclusion of the opera did not, however, meet with unqualified approval.

—An interesting concert was given recently by the young Russian composer, N. de Ksanli, with the co-operation of the Kaim Orchestra, in which a number of compositions by Balakirew, Tanéïew, Rimsky-Korsakow, and the conductor himself obtained a first hearing and highly favourable reception.

PALERMO.—Mascagni's new opera, 'Iris,' achieved a brilliant success on its first performance, last month, at the Municipal Theatre.

PARIS.—Verdi's 'Falstaff' has been revived at the Opéra Comique, with M. Maurel and Mdlle. Delna in the principal parts. At the opening performance last month special homage was rendered to the memory of Verdi in an epilogue, written by M. Harcourt, and admirably recited by Madame Segon-Weber, of the Comédie Française, in the character of the Muse, crowning the bust of the composer, and surrounded by the *personnel* of the theatre dressed in Verdian costumes.

—The rare opportunity of hearing Handel's Oratorio 'Judas Maccabæus' has been afforded to Parisian amateurs recently by the Société de Chant Classique. The work, which was given in its entirety, was well rendered by the choir and orchestra, under M. Danbé's direction. M. Guilmant was the organist.—The Berlin Philharmonic Orchestra has been accorded a most enthusiastic reception at the five concerts given by it recently under Herr Nikisch's direction. With the exception of Tchaikowsky's 'Pathetic' Symphony, the performances were devoted entirely to works by German composers. —M. Taffanel has resigned his conductorship of the

Conservatoire concerts, greatly to the regret of music-lovers. He will most likely be succeeded in the post by M. Marty, one of the *chefs d'orchestre* of the Opéra Comique.

ROUEN.—An oratorio, 'La Vision de Jacob,' was produced for the first time last month with very considerable success. Its composer, M. Marcel Dupré, a pupil of M. Guilmant, is only sixteen years of age, and has already occupied the post of organist of the Church of Saint Vivien for four years.

ST. PETERSBURG.—The Czar has ordered a collection to be made throughout his dominions for the purpose of erecting a monument to the national composer Glinka, his majesty himself heading the subscriptions with a considerable donation.

SINIGAGLIA (ITALY).—A commemorative tablet has been placed in the Theatre La Fenice, where Verdi conducted several performances of his opera 'I Lombardi.' The ceremonies, in which the fine arts ministry was represented, included an interesting discourse delivered by Signor Mascagni.

TURIN.—A new sacred cantata entitled 'Baltassar,' by Giovanni Quartero, met with a very favourable reception at its first production, on May 30, at the Church of St. Francesco di Paolo.

VENICE.—Signor Ciummei, the conductor of the Teatro Rossini, who, under the name of 'Alfredo Donizetti,' has produced several operatic works with some success, has been legally restrained—at the instance of the grand-nephew of the composer of 'Lucia'—from thus making use of the latter's patronymic. It will be interesting to see whether, even without the crutch-like aid of a distinguished name, Signor Ciummei's compositions will continue to find favour with his audiences.

WEIMAR.—Under the combined auspices of the Goethe-Schiller and German Shakespeare Societies, an interesting performance took place, on May 31, at the Hof-Theater, in memory of the Grand Duke Carl Alexander of Saxe-Weimar. The proceedings, which included the performance of Goethe's 'Iphigenie,' were also largely devoted to music, the composers of which were, in some way, connected with the artistically eventful reign of the late Grand Duke. Foremost amongst these was Franz Liszt, whose 'The Lord is my Shepherd,' for tenor solo, harp, and organ, and the 'Beatitudes,' from the oratorio 'Christus,' were exceedingly well rendered under Herr Müller-Hartung's direction. Other numbers in the programme were the overture to 'Der Barbier von Bagdad,' by Peter Cornelius, the 'Beethoven' overture, by Dr. Lassen, and a number of songs by Draeseke and Richard Strauss, the latter ably interpreted by Herren Giessen and Scheidemantel, of Dresden.

WORMS.—At the second Hessian Musical Festival, held here on May 26 and 27, August Klughardt's oratorio 'The Fall of Jerusalem' was performed by a choir of 400 voices, under Musikdirector Kiebitz's direction and in the presence of a deeply impressed audience. Professor Gernsheim conducted, with excellent effect, Beethoven's Choral Fantasia and his own G minor Symphony.

ZWICKAU.—The statue erected to Robert Schumann was unveiled, on the 8th ult., in the presence of a very numerous concourse of spectators. In the two-day musical festival by which the event was followed, Professors Joachim and Carl Reinecke and Musikdirector Vollhart took part, amongst the works performed being a choral hymn, specially written for the occasion, by Professor Reinecke, as well as a number of compositions by Schumann, including the Symphony in C, 'Paradise and Peri,' and several chamber compositions and *Lieder*.

THE Erard Centenary Pianoforte Scholarship (the gift of Mr. Daniel Mayer) at the Royal Academy of Music will be competed for at the Salle Erard on September 25. The successful candidate will be entitled to receive three years' free tuition at the Royal Academy of Music. Full particulars may be obtained from the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square, London.

CORRESPONDENCE.

'THOMAS AND SALLY' AND
MISS BELLCHAMBERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to your correspondent's query concerning Dr. Arne's 'Thomas and Sally,' I beg to state that there is a copy of the work in the Library of the Royal Academy of Music. Any of the descriptions ('Afterpiece,' 'Operetta,' &c.) would apply to it, but the correct title is 'Thomas and Sally; or, the Sailor's return: a Dramatic Pastoral.' It is of very slight interest, but is published in compressed full score by the elder Walsh (consequently not later than 1736), engraved on pewter plates, and the title says 'as performed at Covent Garden Theatre.'

Your correspondent 'H. M. G.,' who enquires about Miss Bellchambers, may perhaps be interested in the following information—

Miss Julia Bellchambers (b. 1810),

entered the Royal Academy of Music in 1823, and soon distinguished herself as a singer. Left the Institution in 1829, took a leading position as a vocalist, and married a gentleman named Nicholls. Perhaps her fellow-student, Mr. Kellow J. Pye, who is still alive and well, can supplement this sketch. He would remember how, when she received her first prize at the Academy in 1824, she burst into tears upon being presented with it by Princess Augusta. 'Such,' commented the *Quarterly Musical Magazine and Review*, 'a noble lesson is conveyed in Royalty bestowing the well-merited encouragements which Talent has earned, and thus allying, as it were, the patronage of Rank and the exertions of Ability.'

There was an elder sister, Maria, who, like elder sisters in general, had less talent, and gave up her musical studies after the first year. It will be noticed that in those days thirteen or fourteen was not deemed too early an age to begin the training of a female singer.

Faintly yours,

F. CORDER.

Royal Academy of Music,
London, June 4, 1901.

[Mr. Burnham Horner has very kindly offered to furnish our correspondent with some Bellchambers information from his fine collection of play-bills.—ED., M.T.]

DR. ARNE'S 'THOMAS AND SALLY' AND
OBSOLETE MUSICAL INSTRUMENTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—So far, all the letters that have appeared have confirmed my original contention that 'Thomas and Sally' was not acted in Dublin (as given by Grove and others) in 1743, but that it made its first appearance in London in 1760, and my own further researches have failed to discover any prior reference to it. Mr. Towers, your latest correspondent, asks as to its character, whether it is an 'Opera,' an 'Afterpiece,' 'Incidental music to a Play,' 'Farce,' or 'Comic Operetta,' as variously described by different authorities. It is probably all these; but, as a matter of fact, it made its first appearance as 'A New Musical Entertainment,' and, musically, it consists of a few bright lyrics strung together with dialogue; it is quite a short piece. The plot was the foundation of hundreds of Surrey-side dramatic pieces, vastly popular during the latter part of the eighteenth century, extending down to almost our own days. Mr. Gilbert's 'Ruddigore' is a splendid parody of the type. The chief features of the play 'Thomas and Sally' (it had a sub-title: or, 'The Sailor's return') is a *Squire*, with the usual characteristics of squires of the period; a virtuous maiden, *Sally*, true to her absent sailor; and *Thomas* himself, who arrives opportunely. The piece was for a great number of years very popular either as an afterpiece or curtain-raiser, especially in provincial theatres.

While turning over the musical treasures belonging to my Oxford friend, Mr. T. W. Taphouse, he directed my

attention to an interesting little manuscript volume which, containing vocal compositions and other music, bears the date 1727 and the signature of Dr. Robert Creighton, Professor of Greek at Cambridge, composer of several services and anthems. The volume is entirely of Creighton's compositions, and contains his well-known anthem 'I will arise and go to my Father.' One of the features of the book is a curious verse signed 'R. C.,' and interesting on account of its naming certain obsolete musical instruments. It is as follows:—

I hear a Thunder rolling here beneath
Where Curtals and Bassoons their murmurs breathe;
And Sackbuts their unfolded tubes of Brass
Unsheathing, push and draw their counter Bass.
While Clarions, Hautboys, and Chirrimias mix
Here 7 with 5; there 4 and 2 with 6,
Loud Violin abruptly checks its bow
To listen to the harmony below.

R. C.

It is, of course, well known that the sackbut was the father to the trombone, and that it was provided at an early period with tubes to lengthen and shorten, but what are 'curtals' and 'chirrimias'? They are both absent from Grove, and 'curtal' is absent from the later edition of Stainer and Barrett. In turning, however, to Grassineau's Musical Dictionary (1740), we find an explanation: "'Curtail" double, a musical wind instrument like the bassoon which plays the bass to the hautboy.' 'Chirrimia,' or 'chirimia' (from the Spanish), is a kind of oboe.

I am, &c.,

FRANK KIDSON.

MISCELLANEOUS.

At the moment of going to press we learn with deep regret of the death of the veteran Mr. Charles Salaman, on the 23rd ult., at the advanced age of eighty-seven. In our next issue we hope to furnish our readers with an account of the career of this interesting musician.

MR. C. L. PHILLIPS, conductor of the New Philharmonic Society, Cheltenham, was presented, on May 20, with a complete equipment for a study writing table. The clock of the silver writing service contained the following inscription: 'In appreciation of his great ability as their conductor, and of his untiring enthusiasm in the cause of music in Cheltenham, this clock, together with a silver writing set, was presented to C. J. Phillips, Esq., by the members of the Philharmonic Society, May 20th, 1901.'

THE Tonic Sol-fa College will hold its twenty-sixth annual Summer term, or holiday course, for music teachers at the School of Music, Earlsam Grove, Forest Gate, from July 16 to August 13. The classes will, as heretofore, be under the direction of experts in their particular departments. Full information may be obtained from Mr. Walter Harrison, 27, Finsbury Square.

PROFESSOR NIECKS was announced to deliver the Queen Victoria Lectures at Trinity College (London), on the 20th and 27th ult., his subject being 'The Ethical Aspects of Music.' We hope to give an authorised digest of these valuable discourses in our next issue.

SIR FREDERICK BRIDGE gave a public organ recital in Westminster Abbey on the 13th ult. A collection was made for Westminster Hospital, and the large sum of £70 was contributed.

MR. F. DE G. ENGLISH, organist and choirmaster of Halifax Parish Choir, has been appointed conductor of the Halifax Choral Society.

We regret that in the notice of the concert by Miss Amy Llewellyn Toms in our last number that lady's name was inadvertently given as Jones.

CORNELIUS GURLITT, the well-known composer of pianoforte music, died at Altona, on the 17th ult., aged 81.

THE REV. DR. S. J. ROWTON, of Epsom College, has been appointed organist and director of music at Bradfield College, Berks.

THE letter of our special correspondent in Berlin (Herr Otto Lessmann) is unavoidably held over till next month.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—A Service of Praise was held in St. Mary's Church, on the 6th ult., when Gaul's cantata 'The Holy City' was performed. The solos were undertaken by Miss Ethel Thomas, Mrs. D. F. Thomas, Miss B. Jones, Mr. W. R. Carr, and Mr. J. Norton. Mr. R. Rosser presided at the organ.

ADELAIDE.—The first chamber concert of the present session in the Elder Conservatorium, University of Adelaide, took place in the Elder Hall, on April 29, a notable feature in the programme being the first performance in this city of Tchaikowsky's Trio in A minor (Op. 50). Rubinstein's Sonata for pianoforte and violoncello (Op. 18) and a Sonata in A for pianoforte and violin by Ippolitoff-Iwanoff, were also performed. The instrumentalists were Mr. Bryceson Treharne (pianoforte), Herr H. Heinicke (violin), and Herr H. Kugelberg (violoncello). Miss Ethel Hantke and Mr. Clarence Degenhardt were the vocalists.

BEDFORD.—The Musical Society's last concert this season took place at the Corn Exchange, on May 21, when Sullivan's 'Golden Legend' was performed. The choir sang throughout with excellent attack and expression, especially in 'O gladsome light' and the final chorus; and the orchestra was fully efficient. The solo vocalists were Miss Winifred Wynne, Miss Edna Thornton, Mr. Gwyllyn Richards, Mr. A. Beazley, and Mr. Charles Tree. Dr. H. A. Harding conducted with care and skill.

CHELMSFORD.—The thirty-fifth annual Festival service of the Chelmsford Association of Church Choirs was held at the Parish Church on the 18th ult. There were fourteen choirs, numbering 300 voices. The service included Dunstan's anthem, 'Sun of my soul,' Hall's Canticles in B flat, special Psalms to Anglican chants, and appropriate hymns, the whole of which were sung with steadiness and in an expressive manner. Dr. F. G. Huntley was organist, and Mr. F. R. Frye, organist and choirmaster of the church, conducted.

CHESTER.—The third part of Gounod's 'Redemption' was sung at St. Paul's Church, on Whit-Sunday, at the close of the evening service, under the conductorship of Mr. W. H. Churton, the choir-master, the accompaniment being played most efficiently on the organ by Mr. R. Thomas, organist. The solos were ably sung by Miss Mary Langdon, Mr. A. E. Ward, and Mr. W. H. Churton. The choir, which is an exceptionally good one, consisting of twenty-four boys and fourteen men, did full justice to its share of the music.

CHRISTCHURCH (N.Z.).—The customary performance of Sir John Stainer's 'Crucifixion' in the Cathedral, on Wednesday in Holy Week, was invested with an exceptionally mournful interest, the news of the lamented death of the gifted composer having been received the day before. Prior to the performance, the Bishop of Christchurch, himself a skilful amateur, in addressing the large congregation, made eloquent reference to the inestimable service the dead musician had rendered to Church music, and Handel's 'Dead March' was played by the organist, Mr. G. F. Tendall. The performance was a very satisfactory one, the choruses being well sung, and the solo work being in the capable hands of Mr. A. Millar and Mr. B. S. Collier.

DOVER.—Mr. H. J. Taylor, conductor of the Dover Choral Union, was the recipient, on May 20, of a handsome silver salver, together with an album containing the names of the performers at the recent first Dover Musical Festival. Every performer had contributed to the present, which was given as a memento of the occasion.

HAMPTON HILL.—The Walton Lodge Choral Society gave a concert at the Victoria Hall, on May 21, when the chief features of the programme were W. H. Speer's 'The Jackdaw of Rheims' and Cunningham Woods's 'A Greyport Legend.' These cantatas were well sung by the choir under the direction of Miss Geraldine Cooke.

LISBURN (CO. ANTRIM).—The Choral Society, which has been recently revived under the able conductorship of Mr. William A. J. Ponton, organist of the Cathedral, gave an excellent concert on May 30, in the Orange Hall. Schubert's 'Song of Miriam' and Gounod's 'Redemption' (Part II.) were performed by chorus and orchestra, together with a miscellaneous programme. Miss Isa Moore was the solo vocalist. Miss M. Davies and Miss Powell presided at the pianoforte and organ respectively.

LONDON (ONTARIO).—The first public performance of a new oratorio, entitled, 'Hezekiah,' by Mr. J. Truman Wolcott, took place at the First Methodist Church here, on April 18. The oratorio is in two parts, the text having been selected by the Rev. Howard Duffield, of New York. It opens with the removal of the idol worship by Hezekiah, and includes the destruction of the Assyrian host and the pathetic prayer of the King for the lengthening of his life. The music is spoken of favourably by the local press, and is said to be dignified and in sympathy with the theme. The choruses were excellently sung and the solo vocalists were Mrs. Clark Wilson, Mrs. C. H. Clements, Mr. Newton Large, and Mr. R. McDonald. The accompaniments to the choruses were well played on the organ by Mr. F. Ellis; the composer, who conducted, accompanying the solos.

LOWESTOFT.—On leaving this locality to take up an appointment at Hesse Parish Church, Hull, Mr. Philip Chignell was presented with a purse containing £31 by the congregation of Kirkley Parish Church, where, for the past eight and a half years, Mr. Chignell has been organist and choir-master. At the same time Mr. Chignell was presented by the choir of the church with a brass inkstand and candlesticks to match, and with an illuminated address.

SOUTH BRENT (DEVON).—Mr. W. D. Saunders, the founder and conductor of the South Brent Choral Society, was presented, on the 11th ult., with an ivory and silver baton, as an appreciation of his efforts during the past season.

ANSWERS TO CORRESPONDENTS.

ELSIE.—'The Lady of Shalott' (so-called from an Italian novellette, 'Donna di Scalotta') appeared in the 1832 volume of the poems; it was, therefore, written by Tennyson when he was twenty-three years of age. The poet himself gave the following interpretation of 'The Lady of Shalott' to Canon Ainger:—'The new-born love for something, for someone in the wide world from which she has been so long secluded, takes her out of the region of shadows into that of realities.' We quite agree with you that the musical setting of this poem by Mr. Wilfred Bendall is 'very charming.'

E. A.—The following anthems, by ancient and modern composers, contain alto solos: O give thanks (Purcell), Lord, what is man? (Boyce), O Lord, Thou hast searched me out (Croft), Acquaint thyself with God (Green), Hear, O Thou Shepherd (T. A. Walmisley), Save me, O God (J. L. Hopkins), and Out of the deep (Hatton).

J. H. P.—An eminent conductor has said—'A metronome is not a musician.' Your musical feeling should dictate the speed at which Goss's 'O taste and see' should be sung. Yes, it is far better to sing it 'full' throughout than to run the risk of an inadequate rendering of the opening section by four voices that cannot be classed as 'good.'

STUDENT.—There is a capital edition, by Hans von Bülow, of Mendelssohn's Andante and Rondo Capriccioso (Op. 14) for pianoforte, which contains an interesting preface and full directions as to the performance of the work from the pen of the Editor.

STRAD.—The sign of the cross (+) above the notes in the *fiatti* part in the lithographed full score of Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' is an indication by the composer that he wishes the cymbal to be struck with a stick.

W. B.—You cannot learn organ tuning from books. Perhaps you could make the acquaintance of an organ tuner and get some practical hints from him. If you are in a good situation, pray do not leave it for the 'music line.'

A. H. S.—(1) The theme you quote (though not in its right key) is the last movement of Handel's Second Organ Concerto in B flat. (2) Stainer's 'Music of the Bible' may be obtained from Messrs. Novello, price 2s. 6d.

H. M.—(1) Consult a medical man. (2) A grand pianoforte is a musical instrument and not a sideboard for the display of a 'duchesse cover' (whatever that adornment may be) and beautiful ornaments.

A. B.—(1) The sign + is an indication that the notes are to be played with the thumb on another manual. (2) We do not know of a treatise on the subject of the male alto voice.

J. H.—According to the British Museum Catalogue, the 'Pianoforte Magazine' extended to seventeen volumes, and the approximate date of its publication is given as 1810.

W. STERNE.—Your voice has probably been strained instead of trained. There are many similar instances. Sing naturally and softly, practising all the vowel sounds.

TRITONUS.—We regret we cannot give the addresses of the sixteen musicians you name. Some of them, we believe, have no fixed abode, and one is dead!

ALPHA.—Your 'little problem' of hidden octaves and fifths is not of general interest, or we would endeavour to solve it.

REX.—See reply to J. H. P.

DURING THE LAST MONTH.

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(OP. 34.)

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Although cast in the form of an overture, the spirit of the composition is that of a *scherzo*. The themes are very melodious, and are contrasted and interwoven with remarkable skill. As will be presumed by those acquainted with Dr. Cowen's music, the instruments are written for with most happy effects, and a considerable measure of the charm of the music consists in the daintiness and delicacy of the orchestration.

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Since the death of Sir Arthur Sullivan no British musician has a lighter or more delicate touch, or is capable of greater refinement in orchestral finish. No doubt the overture is more or less a *jeu d'esprit*, a fact which the half-humorous quotation of a phrase from Haynes Bayly's "I'd be a Butterfly" seems further to exemplify. But the piece is so full of almost Mendelssohnian fancy, and the workmanship is so dainty, that "The Butterfly's Ball" can hardly fail to become an immediate favourite.

MORNING POST.

It is pleasant to be able to congratulate the composer on the production of a thoroughly delightful work. Mr. Edgar F. Jacques truly remarks in his analytical notes that Dr. Cowen "has long held office, by divine right, as musician of the Flowers and Fairies." In the present instance he has endeavoured to evoke the revels of butterflies, grasshoppers, and such like. What strikes one forcibly in listening to the new work is the individuality that permeates it throughout. From the opening bars to the end the music bears the unmistakable stamp of its authorship. The deftness of the workmanship, the light airy insouciance of the strains, the vivacity of the whole composition are beyond praise. The instruments seem to be merrily pursuing one another, tumbling over each other's heels, indulging in all sorts of antics. As if by magic we are transported from the common places of everyday life into the enchanted realms of fairyland. The most delightful instrumental combinations abound.

DAILY CHRONICLE.

It is a bright, impulsive piece, characterised by the fancy its composer has so often displayed. For such dainty productions Dr. Cowen possesses special talent, so that although there is a touch of quaint realism in the passage representative of the assembling of grasshoppers, both the common-place and merely imitative are avoided.

SUNDAY TIMES.

It is just the light, airy, dainty piece that everyone expected it to be. The composer, as Mr. Jacques aptly puts it, "has long held office, by divine right, as musician of the Flowers and Fairies." To-day he speaks for their companions—the butterflies, grasshoppers, and other ephemeral members of the insect world. They are all here, in truth, and we recognise them instantly as they float zephyr-like or merrily trip and tumble over the pages of Dr. Cowen's charming score. An overture it is, in virtue of orthodox form, just as surely as Mendelssohn's "Midsummer Night's Dream" is one, and I had well-nigh added that it is in its way a no less fascinating example of delicate fancy and exquisite scoring. Whether the praise be too great I leave others to decide: anyhow, the audience yesterday fell straightway in love with "The Butterfly's Ball."

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Andante tranquillo. ♩ = about 60.

Man. I.

Ped. 16 ft. to Man. I.

a tempo.

SOPRANO.

Look on the fields, . . for they are white al - rea - dy,

ALTO.

Look on the fields, . . for they are white al - rea - dy,

TENOR.

Look on the fields, . . for they are white al - rea - dy,

BASS.

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

Look on the fields, . . for they are white al - rea - dy,

white al-ready to har-vest, look, look on the fields,

white al-ready to har-vest, look, look on the fields,

white al-ready to har-vest, look, look on the fields,

white al-ready to har-vest, look, look on the fields,

L.H.

look on the fields, for they are white, are

look on the fields, for they are white, are

look on the fields, for they are white, are

look on the fields, for they are white, are

L.H.

white al-ready to har-vest, to har-vest, they are white al-

white al-ready to har-vest, to har-vest, they are white al-

white al-ready to har-vest, to har-vest, they are white al-

white al-ready to har-vest, to har-vest, they are white al-

Ped.

fz *rit.* *a tempo.*

rea - dy to har - vest, look on the fields; for

fz *p rit.* *a tempo.*

rea - dy to har - vest, look on the fields; for

fz *p rit.* *a tempo.*

rea - dy to har - vest, look on the fields; for

fz *p rit.* *a tempo.*

rea - dy to har - vest, look on the fields; for

fz *rit.* *a tempo.*

they are white al - rea - dy to har - vest.

pp *rit.*

they are white al - rea - dy to har - vest.

pp *rit.*

they are white al - rea - dy to har - vest.

pp *rit.*

they are white al - rea - dy to har - vest.

pp *rit.*

they are white al - rea - dy to har - vest.

Solo *p* *rit.*

The reap - ers stand in the corn - field a - mid the bend - ing

Con moto, ma non troppo. *p*

The reap - ers stand in the corn - field a - mid the bend - ing

Con moto, ma non troppo. *p*

The reap - ers stand in the corn - field a - mid the bend - ing

Con moto, ma non troppo. $\text{♩} = \text{about } 120.$

Sw. *mp*

the
the
the
the

gath - er the grain which God has blessed, So an - gel-ho-sts are gath - 'ring, gath - 'ring,
gath - er the grain which God has blessed, So an - gel-ho-sts are gath - 'ring, gath - 'ring,
gath - er the grain which God has blessed, So an - gel-ho-sts are gath - 'ring, gath - 'ring,
gath - er the grain which God has blessed, So an - gel-ho-sts are gath - 'ring, gath - 'ring,

gath - 'ring His loved ones to their rest.
gath - 'ring His loved ones to their rest.
gath - 'ring His loved ones to their rest.
gath - 'ring His loved ones to their rest.
gath - 'ring His loved ones to their rest.

poco rit.
poco rit.
poco rit.
poco rit.
poco rit.

pp

With spirit. $\text{♩} = \text{about } 120.$

Sing, O heav'ns, and be joy - ful, O earth, and
Sing, O heav'ns, and be joy - ful, O earth, and
Sing, O heav'ns, and be joy - ful, O earth, and
Sing, O heav'ns, and be joy - ful, O earth, and

With spirit. $\text{♩} = \text{about } 120.$

ff (Tuba) Gt.

break . . forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be

break . . forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be

break forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be

break forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be

joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O

joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O

joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O

joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O

moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath

moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath

moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath

moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath

com - fort - ed His peo - ple, hath com - fort - ed His peo - ple,

com - fort - ed His peo - ple, hath com - fort - ed His peo - ple,

com - fort - ed His peo - ple, hath com - fort - ed His peo - ple,

com - fort - ed His peo - ple, hath com - fort - ed His peo - ple,

p *f Gl.*
senza Ped.

sing, O heav'n's, and be joy - ful, O earth, and break forth in - to

sing, O heav'n's, and be joy - ful, O earth, and break forth in - to

sing, O heav'n's, and be joy - ful, O earth, sing, break

sing, O heav'n's, and be joy - ful, O earth sing, break

f *fz* *f*

sing - ing, break forth in - to sing - ing, O moun - tains, sing, sing, . .

sing - ing, break forth in - to sing - ing, O moun - tains, sing, sing, . .

forth in - to sing - ing, O moun - tains, break forth in - to sing - ing, O moun - tains, sing, . .

forth in - to sing - ing, O moun - tains, break forth in - to sing - ing, O moun - tains, sing, . .

fz *fz* *fz* *fz*

sing, O heav'n's, and be joy-ful, O earth, for the Lord hath com-fort-ed His peo-ple,
 sing, O heav'n's, and be joy-ful, O earth, for the Lord hath com-fort-ed His peo-ple, . .
 sing, O heav'n's, and be joy-ful, O earth, for the Lord hath com-fort-ed His peo-ple,
 sing, O heav'n's, and be joy-ful, O earth, for the Lord hath com-fort-ed His peo-ple,

animato.
 sing, O heav'n's, and be joy-ful, O earth, . . break forth in-to
animato.
 sing, O heav'n's, and be joy-ful, O earth, . . break forth in-to
animato.
 sing, O heav'n's, and be joy-ful, O earth, . . break forth in-to
animato.
 sing, O heav'n's, and be joy-ful, O earth, . . break forth in-to

f animato.
 sing-ing, O . . moun-tains. A *molto rit.* men.
 sing-ing, O . . moun-tains. A *molto rit.* men.
 sing-ing, O . . moun-tains. A *molto rit.* men.
 sing-ing, O . . moun-tains. A *molto rit.* men.

ff molto rit.
 sing-ing, O . . moun-tains. A *molto rit.* men.
 sing-ing, O . . moun-tains. A *molto rit.* men.
 sing-ing, O . . moun-tains. A *molto rit.* men.
 sing-ing, O . . moun-tains. A *molto rit.* men.

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The Joy of Harvest

A HYMN OF THANKSGIVING

THE WORDS WRITTEN BY THE REV. W. H. DRAPER

THE MUSIC COMPOSED BY

J. H. MAUNDER.

*"He giveth food to all flesh, for His mercy endureth for ever."*VOICES IN
UNISON.

1. Come forth ye rich and poor, From hall and cot - tage

come, Stream through the Church's o - pen door To keep your Har - vest -

- home. Come ye in might - y throng, By earth's ten thou - sand

ways; Pour out your hearts in thank - ful song And give to God His praise.

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VOICES IN HARMONY.
ORGAN WITH VOICES.

Praise Him for Spring - time sweet, Praise Him for life and health,

Praise Him for Sum - mer heat, Praise Him for Na - ture's wealth,

Praise Him for la - bour done, When Au - tumn shad - ows fall, . . But

praise Him most for His dear Son, Who hath re - deem - ed all. A - men.

2.

(S.A.) *mf* His are the vine-clad hills,
(Unison.) The countries of the East,
And His the radiant South that
fills
With fruit the joyous feast,
(T.B.) And His the frozen North,
(Unison.) The treasures of the snow,
cres. His Spirit calls the West wind forth
That makes the waters flow.
(Harmony). *ff* Praise Him, &c.

3.

(T.B.) *mf* The Day and Night are His,
(Unison.) And His the Sun and Moon,
dim. The heavenly midnight silences,
cres. The splendour of the noon ;
(S.A.) And riches from the mine,
(Unison.) *dim.* And birds that wing the air,
cres. The corn that makes the earth to
shine,
dim. The flowers that makes it fair.
(Harmony). *ff* Praise Him, &c.

4.

(Full Unison.) *f* Let children sing their praise,
Young men and maidens too,
ff Yea, all one hymn of gladness raise,
As to our God is due.
mf He gives the daily bread
Of body and of soul,
cres. The life that raises from the dead,
The grace that makes us whole.
(Harmony). *ff* Praise Him, &c. Amen.

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